VISIT…

Classic Funk and R&B Grooves for Bass

By Josquin des Pres

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The CD was recorded, mixed and mastered at Track Star Studios, San Diego, CA. Josquin des Pres, Bass; Zack Najor, Drums; Jordan Dalrymple, Drums; Jon Maltox, Drums.

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A FEW WORDS ABOUT STRING MUTING AND STRING RAKING

String muting is one of the most useful techniques available to develop a solid groove. Also known as muffling, or ghost notes, string muting creates a hollow percussive sound that can add an exciting percussive sound to your bass lines.

Here is how it works:

Step 1: For example, fret a "C" note (3rd fret on the A string) and then pick it with your right hand. The result should be a clear, sustained note.

Step 2: While keeping the left hand in the exact same position, release the pressure just enough so that the string no longer touches the fret. Use more than one left-hand finger to avoid harmonics.

Step 3: Attack the string with the right hand. The resulting sound should be a muffled, percussive, undefined note with no sustain.

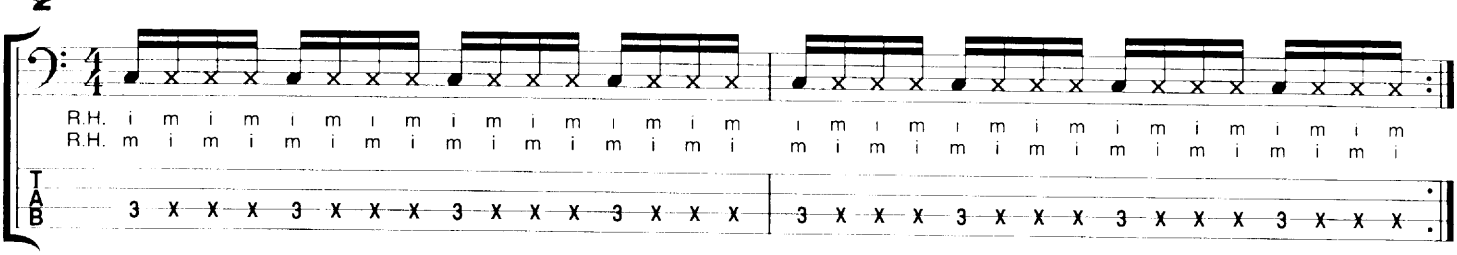
As far as the right hand is concerned, pull on the string using your index finger (i) or middle finger (m). Don't pluck! After striking a string, your follow-through should result in your finger resting on the next lower string. This is called a rest stroke. It is similar to the technique used to play upright bass or classical guitar.

In music notation, muted notes are indicated by substituting Xs for noteheads. To get the desired combination of notes and thuds, apply and release the left-hand finger pressure as indicated by the Xs and noteheads.

STRING-MUTING EXERCISES

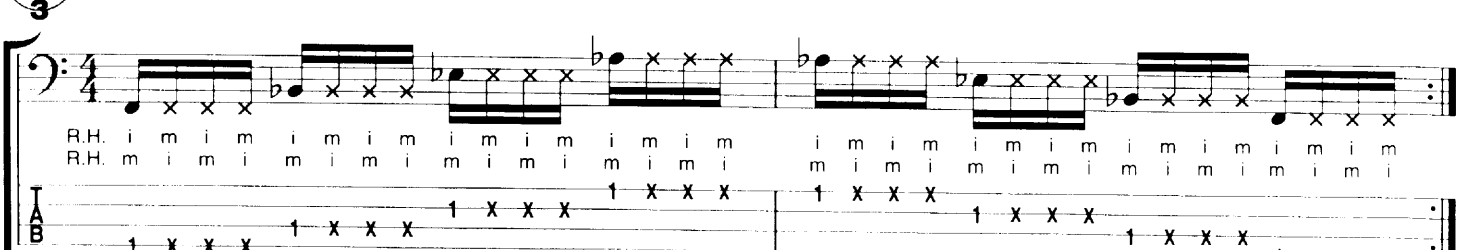
Practice this exercise on a "C" note until you are familiar with its rhythmic content.

CD 2 Example 1



Apply the previous exercise to all 4 strings of your instrument. Play this pattern twice, then move up chromatically, in ½ steps (a ½ step equals 1 fret).

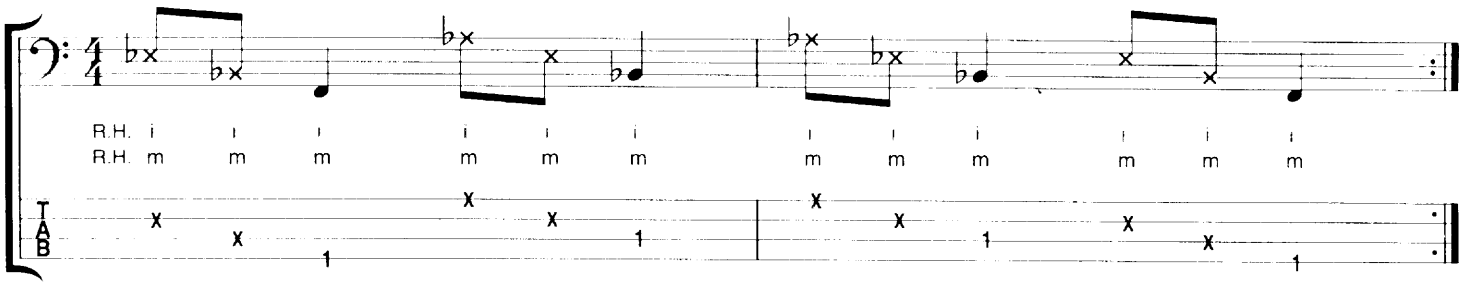
CD 3 Example 2



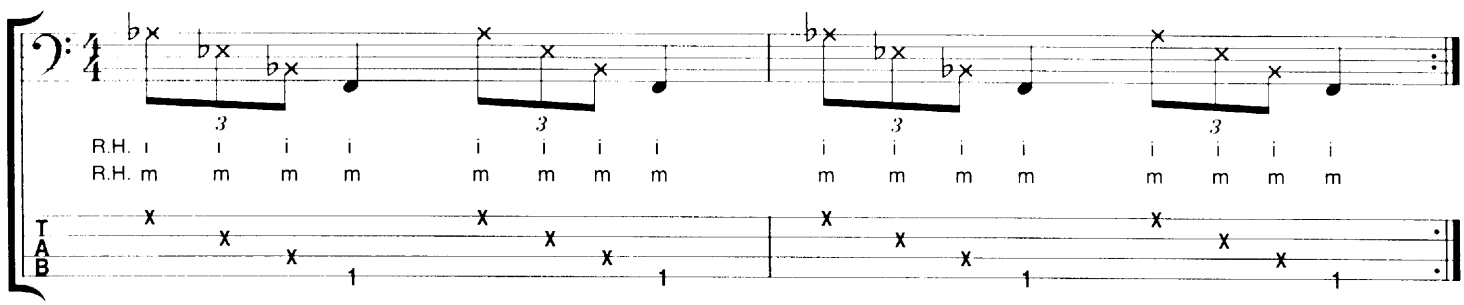
STRING RAKING

String raking occurs when a succession of notes is played over more than one string in a descending fashion, usually ending with a regular sustained note. Play each pattern twice, then move up chromatically, in ½ steps (a ½ step equals 1 fret).

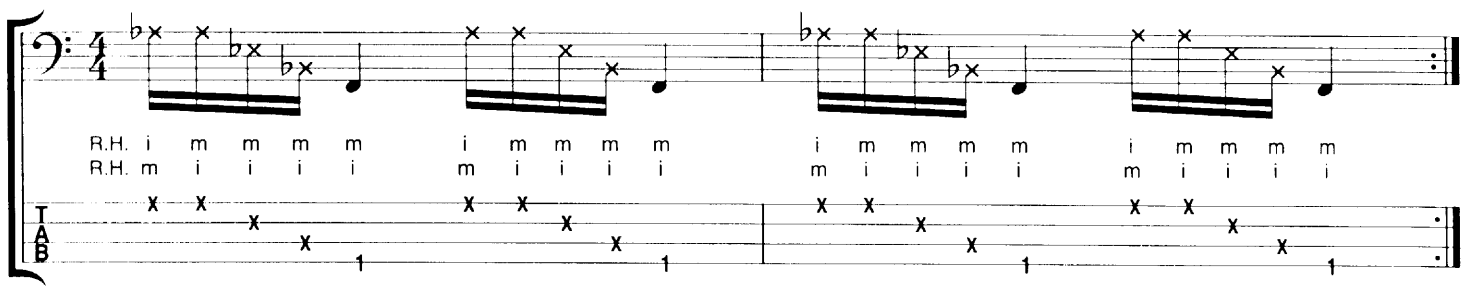
CD 4 Example 3: Eighth Notes



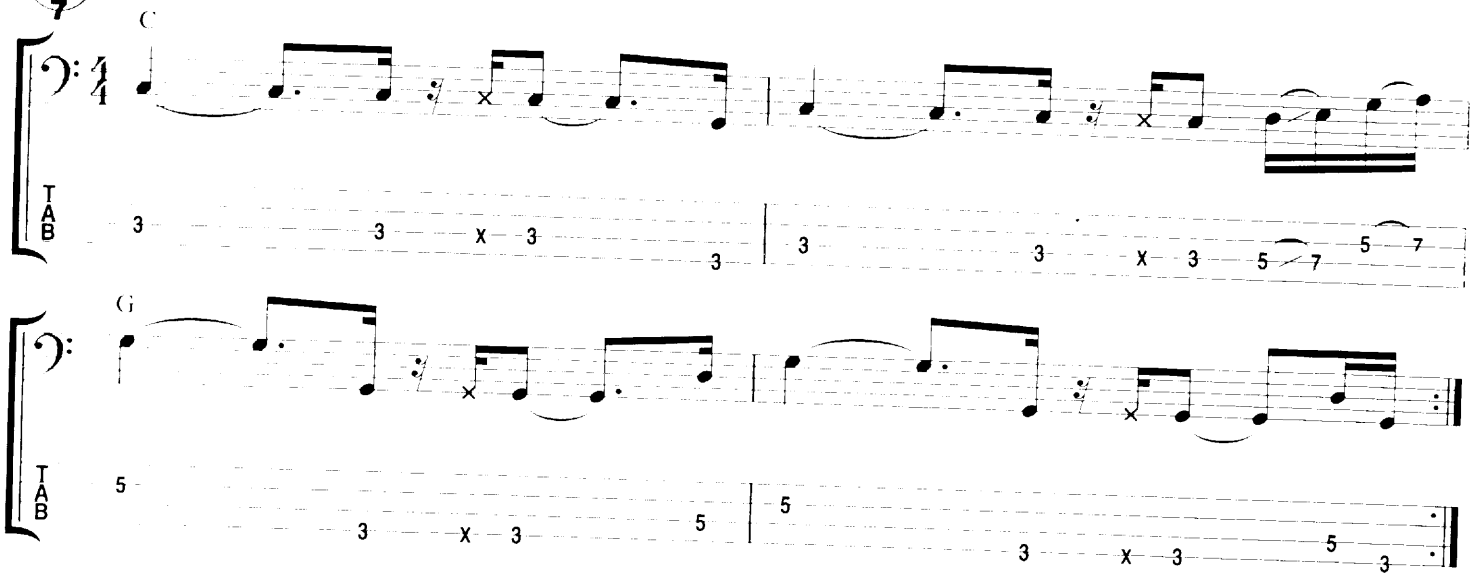
CD 5 Example 4: Triplets



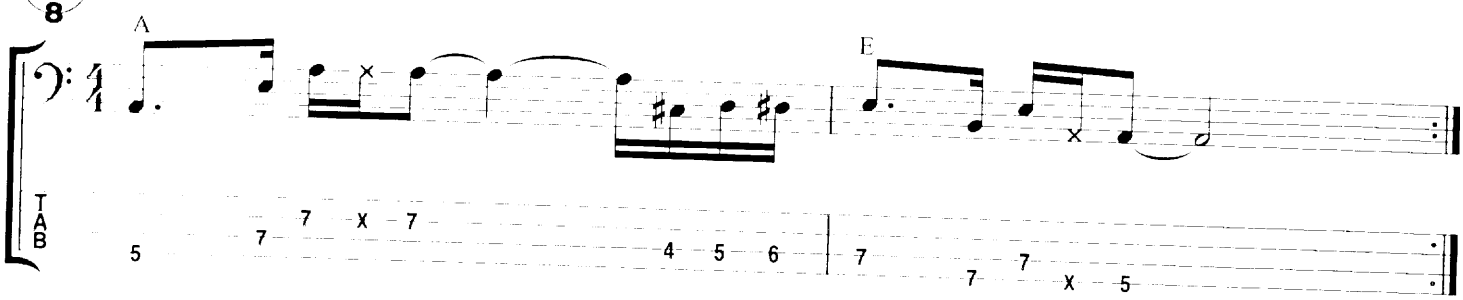
CD 6 Example 5: Sixteenth Notes



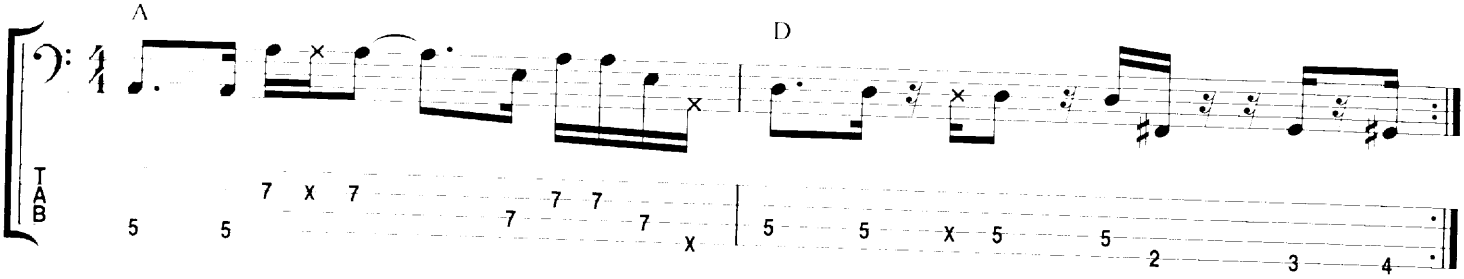
CD 7 Example 6: In the style of '70s Motown, pop, and R&B



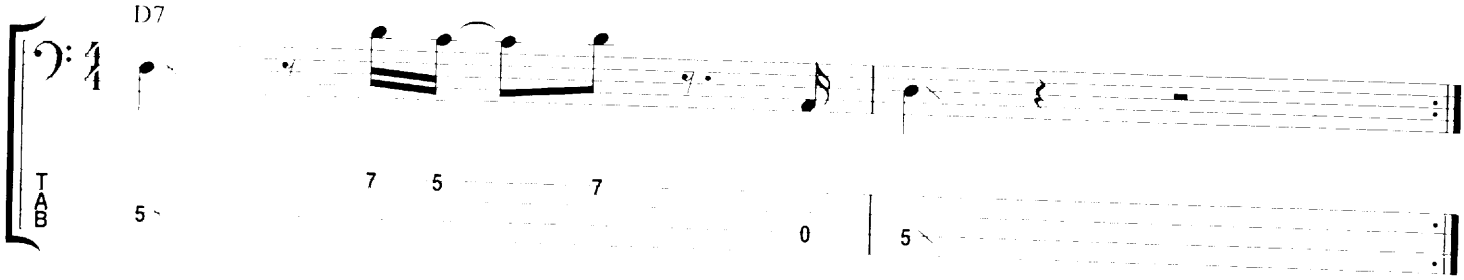
CD 8 Example 7: Early '70s R&B ballad groove



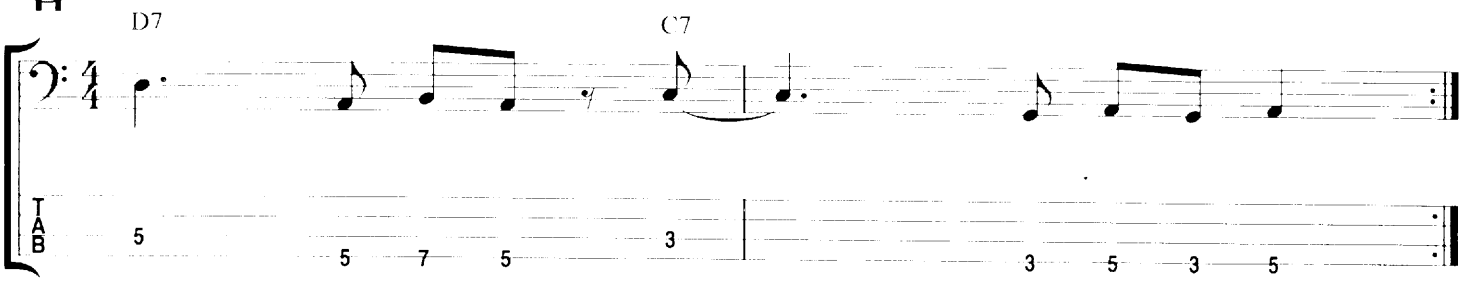
CD 9 Example 8: Early '70s R&B ballad groove (more advanced)



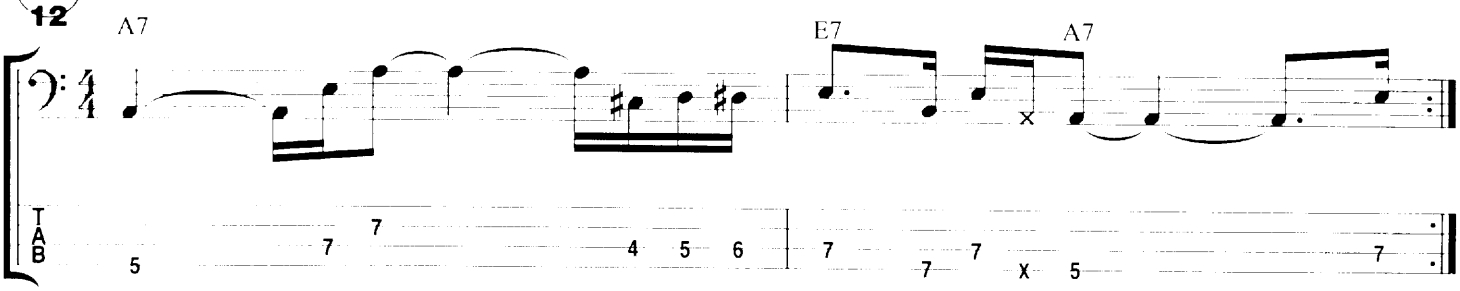
CD 10 Example 9: In the style of '70s R&B group The Average White Band



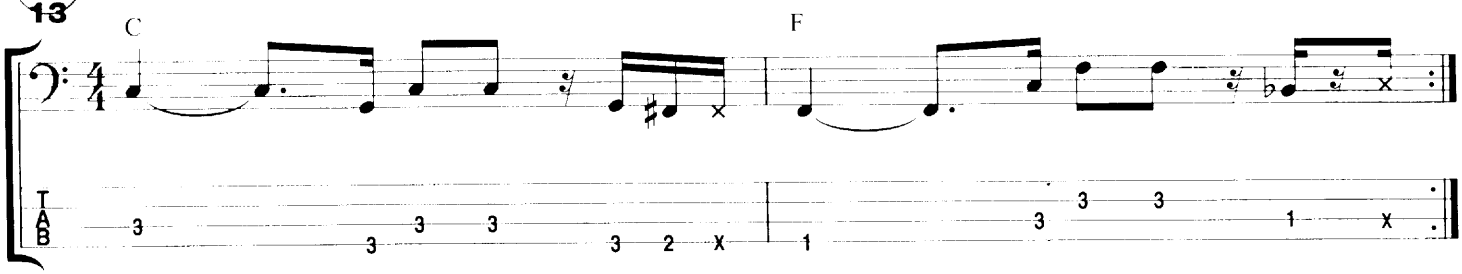
CD 11 Example 10: In the style of '70s R&B group War



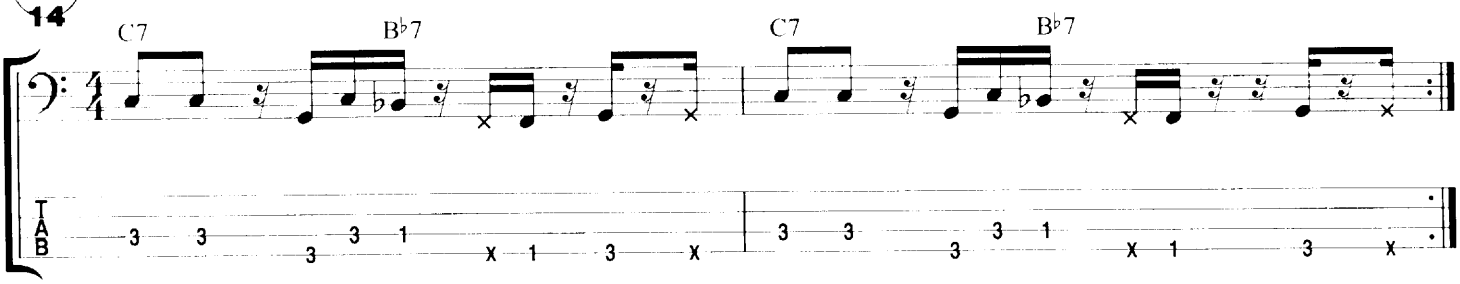
CD 12 Example 11: Early '70s R&B ballad groove



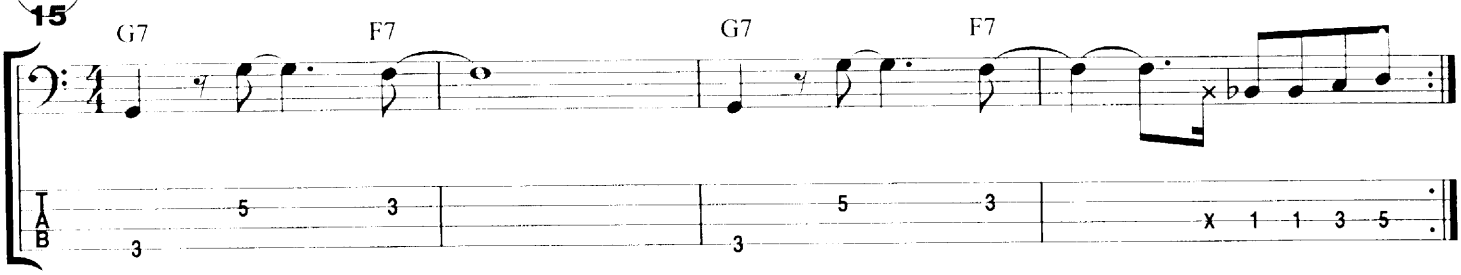
CD 13 Example 12: Basic R&B groove in the style of James Jamerson



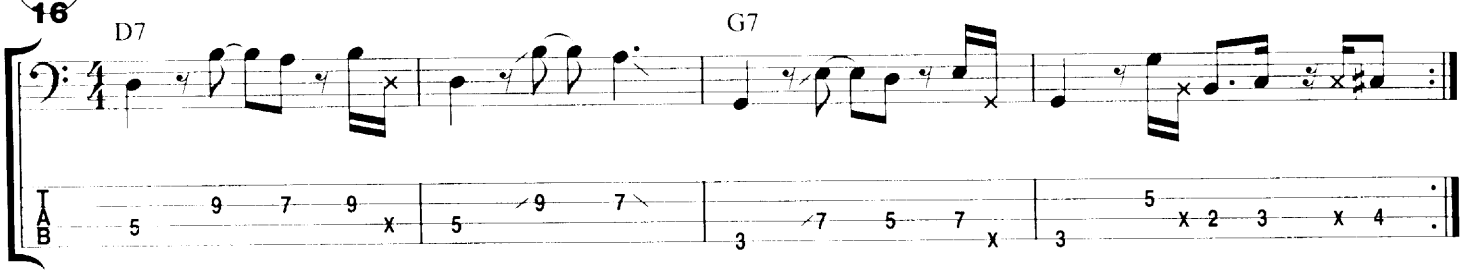
CD 14 Example 13: Tight staccato, late '60s R&B groove



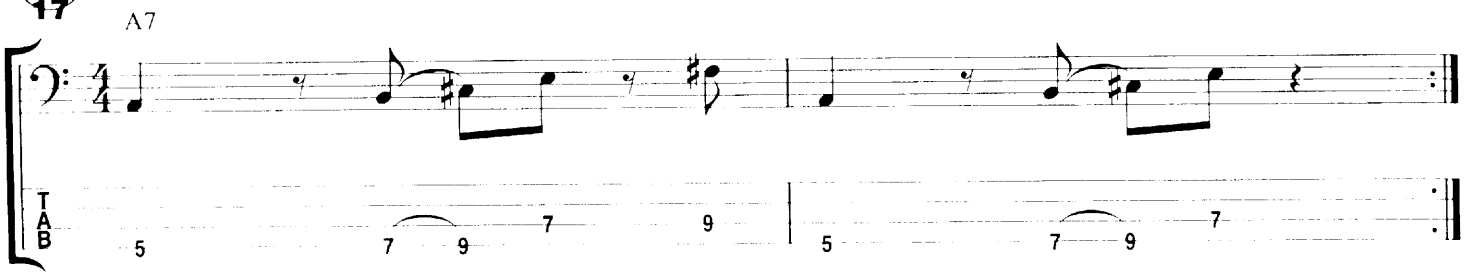
CD 15 Example 14: This is the kind of bass line you would hear behind Curtis Mayfield



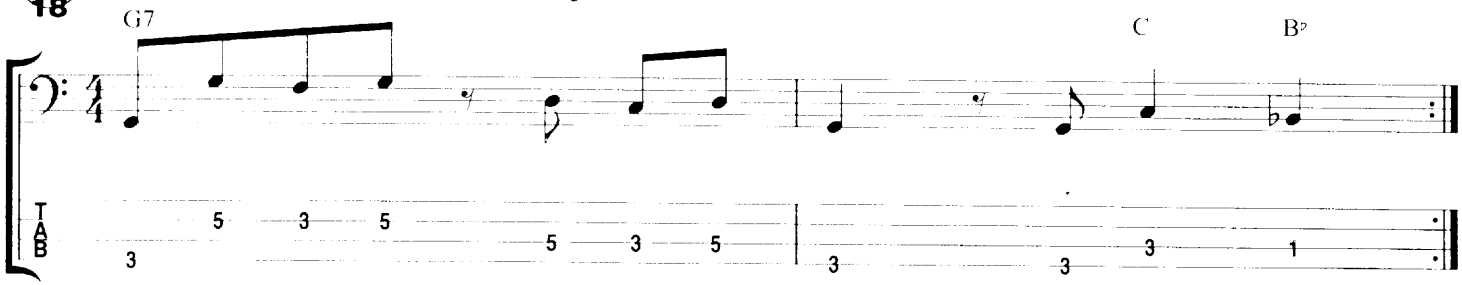
CD 16 Example 15: This is the kind of bass line you would hear behind Marvin Gaye



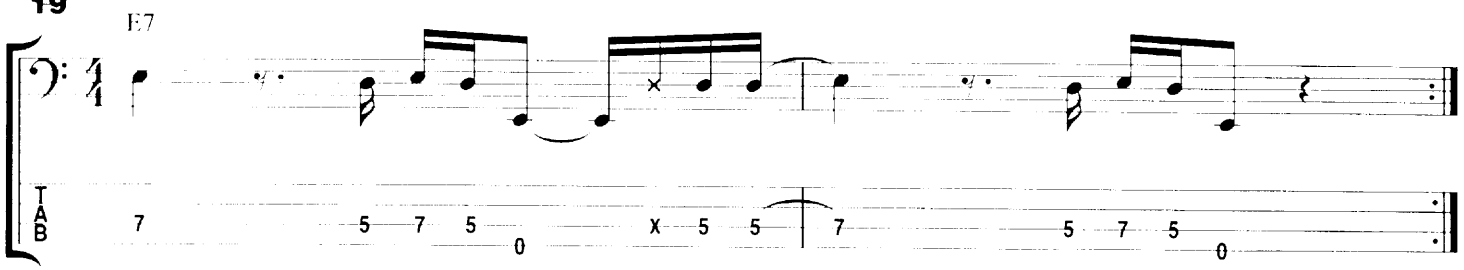
CD 17 Example 16: Early Motown pop/R&B bass line



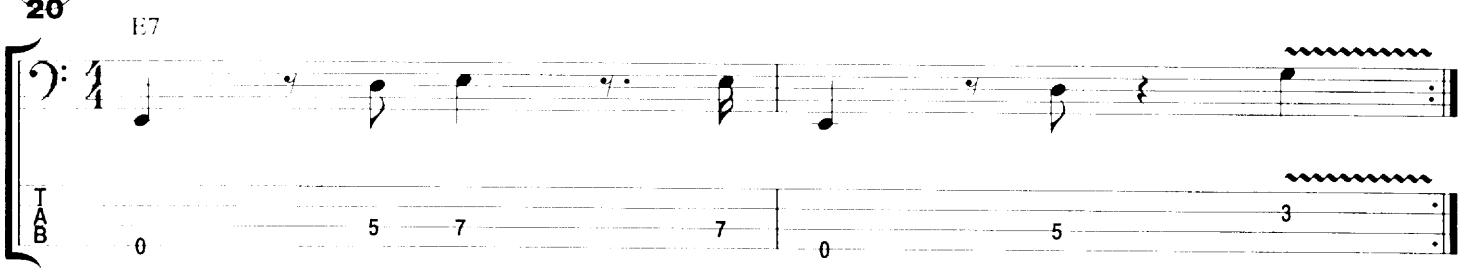
CD 18 Example 17: This is the kind of bass line you would hear behind The Ohio Players



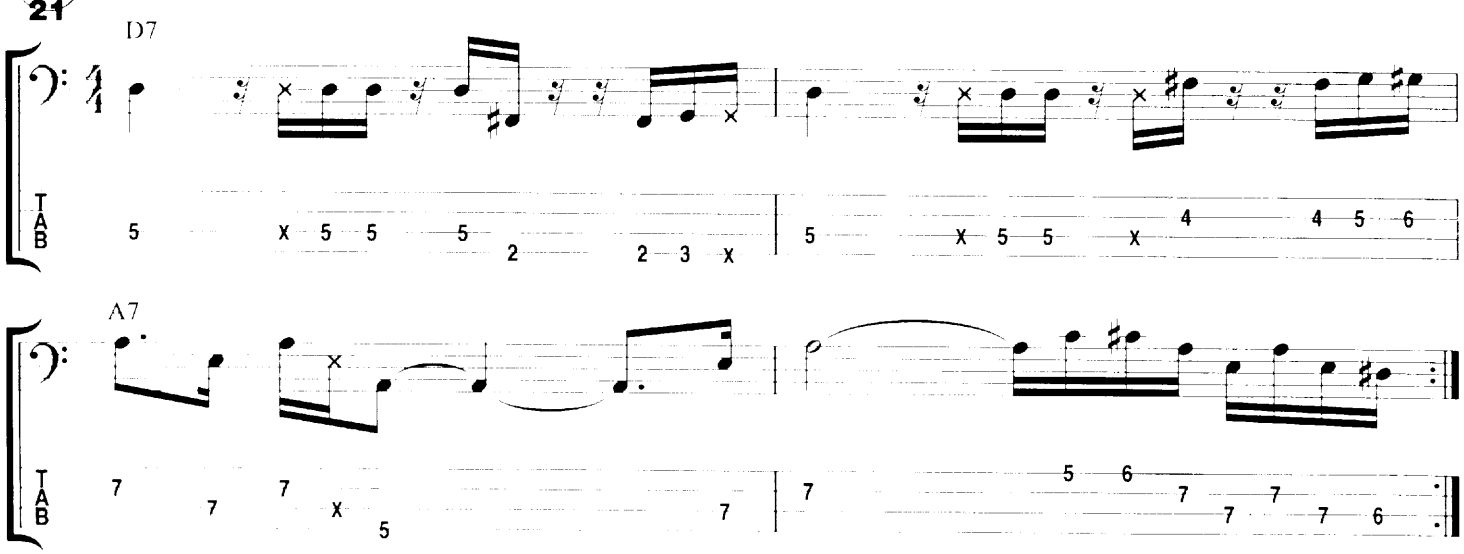
CD 19 Example 18: Early '70s Oakland funk groove



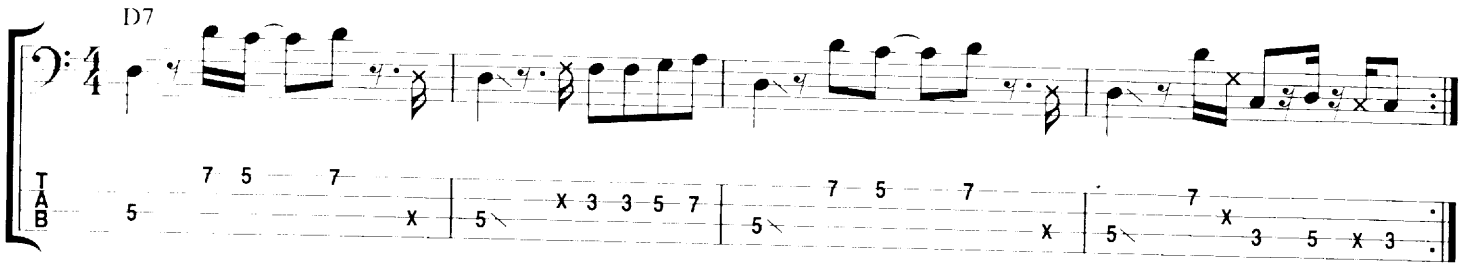
CD 20 Example 19: Funk meets fusion in the Bay Area



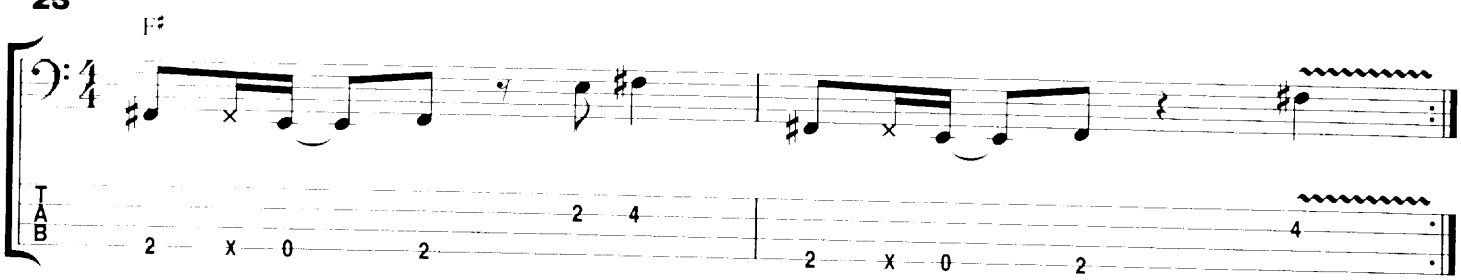
CD 21 Example 20: In the style of a Jerry Jemmot bass line



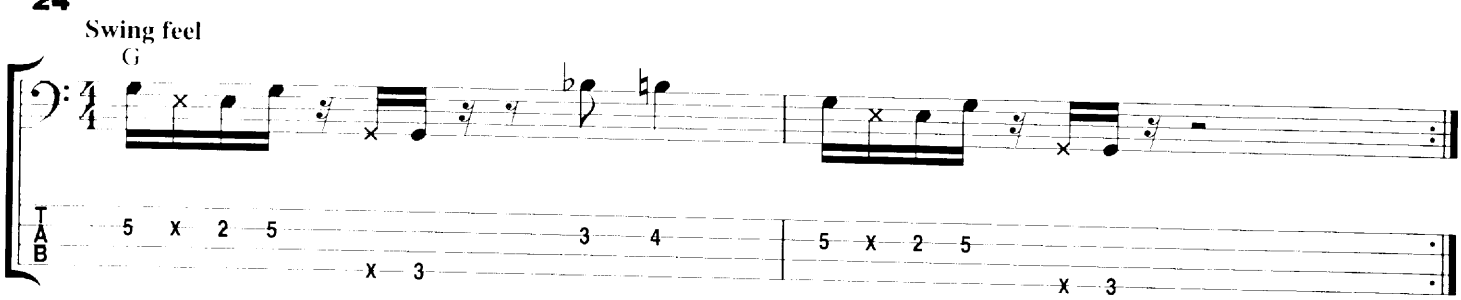
CD 22 Example 21: '70s R&B meets hip-hop feel



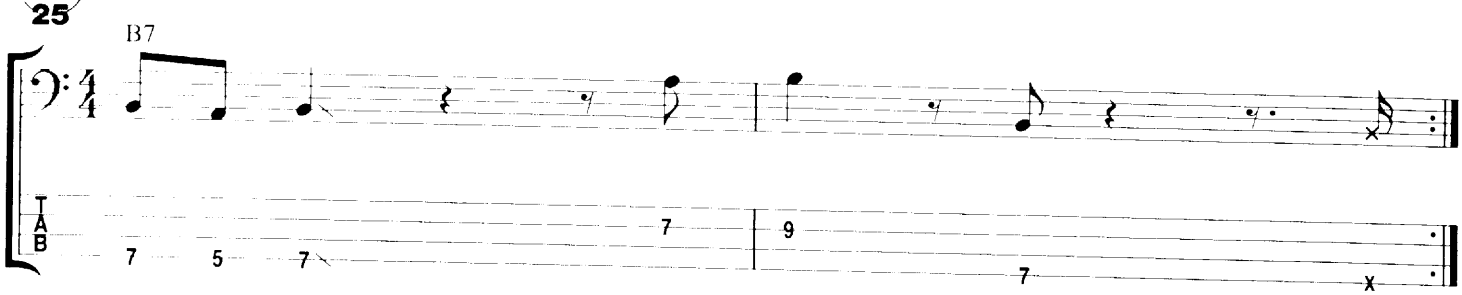
CD 23 Example 22: In the style of Verdine White



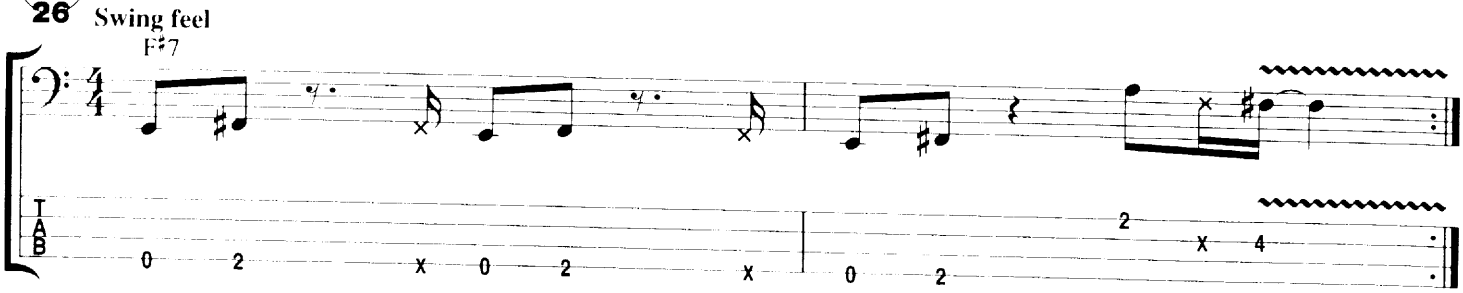
CD 24 Example 23: In the style of Alphonso Johnson



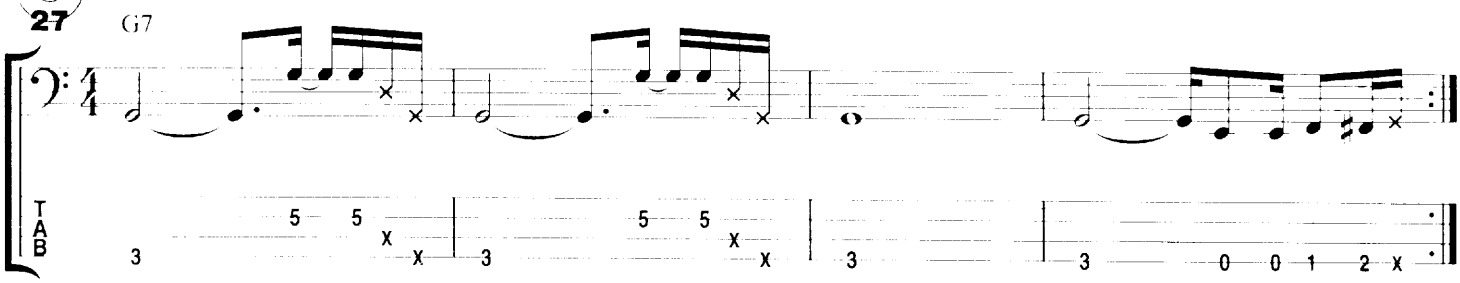
CD 25 Example 24: Philadelphia funk groove



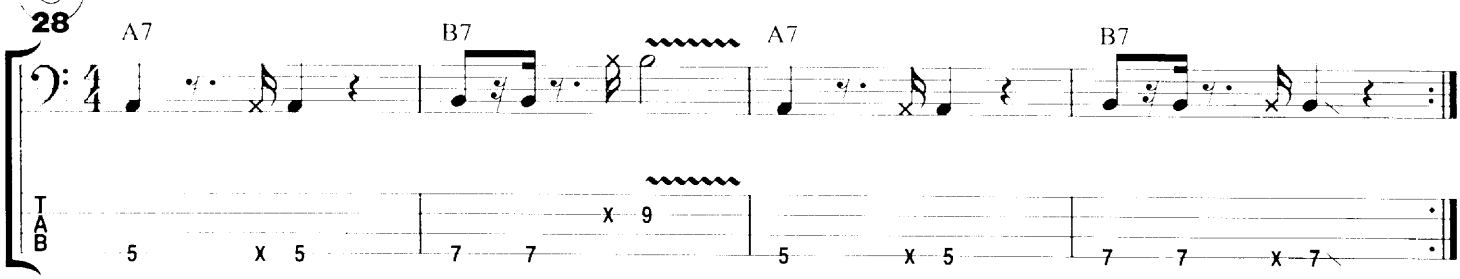
CD 26 Example 25: Mid '70s simple fusion bass line



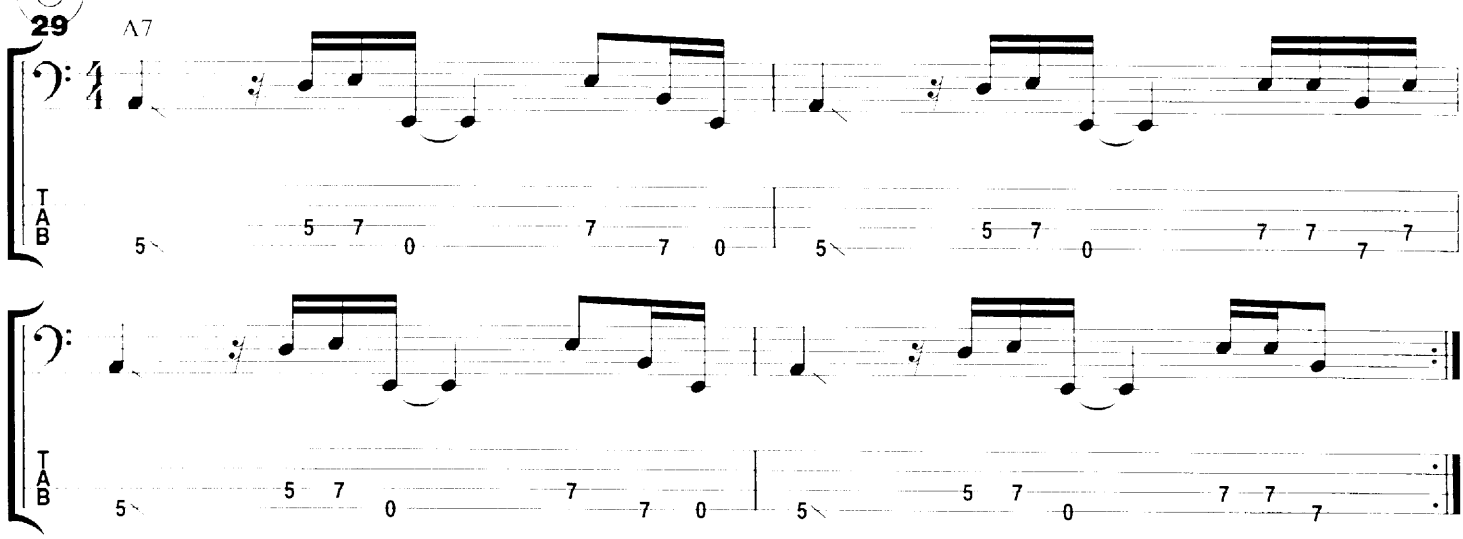
CD 27 Example 26: Basic R&B groove in the style of James Jamerson



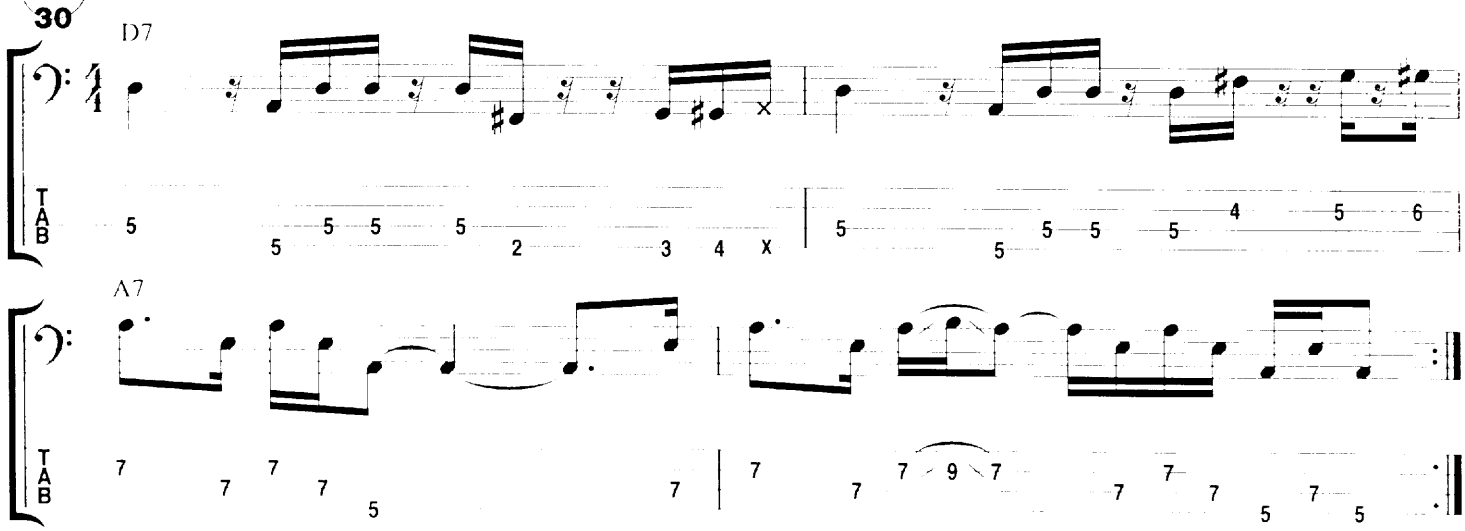
CD 28 Example 27: '70s funk meets disco



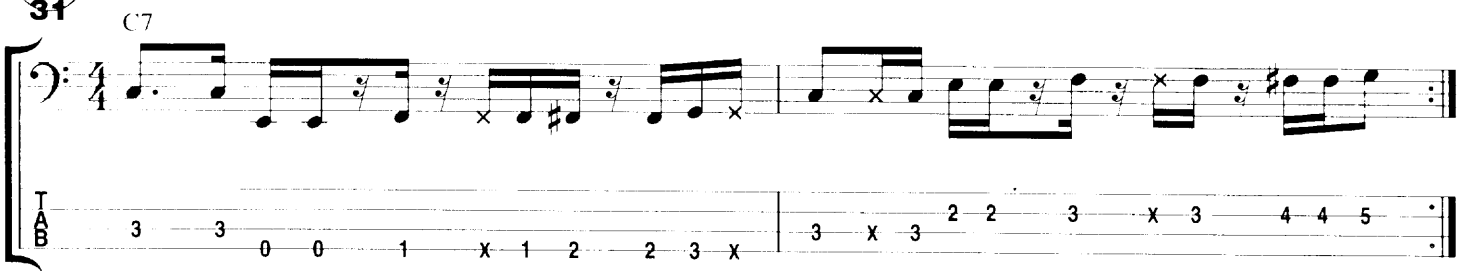
CD 29 Example 28: In the style of Verdine White



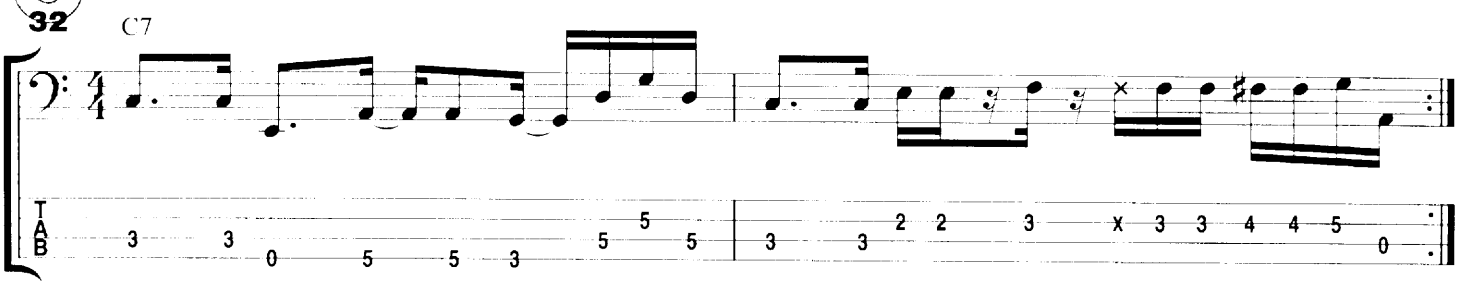
CD 30 Example 29: In the style of James Jamerson



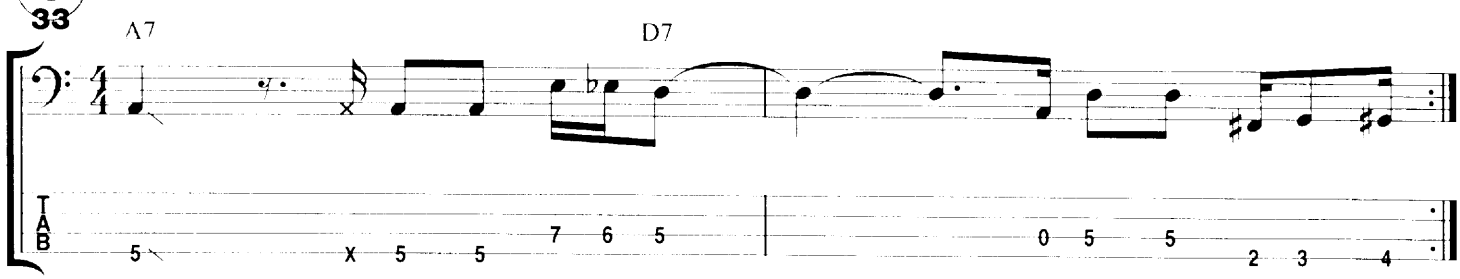
CD 31 Example 30: In the style of Carol Kaye



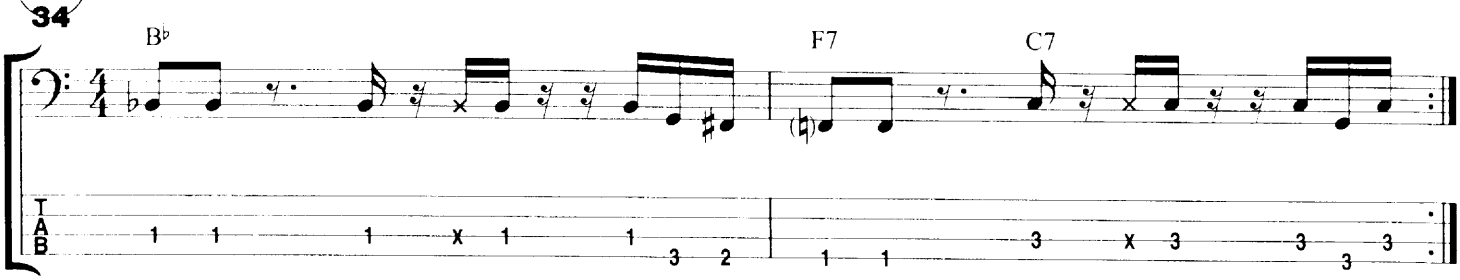
CD 32 Example 31: In the style of Carol Kaye (more advanced)



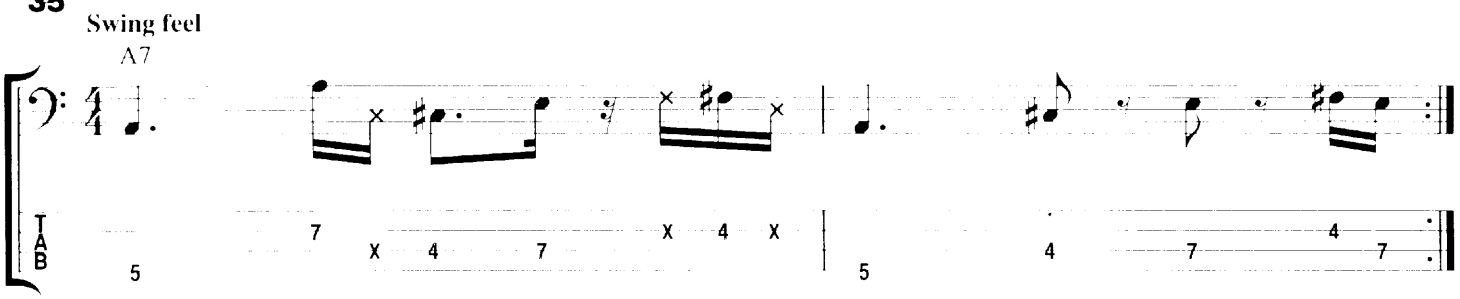
CD 33 Example 32: In the style of James Jamerson



CD 34 Example 33: More in the style of James Jamerson



CD 35 Example 34: In the style of Jaco Pastorius



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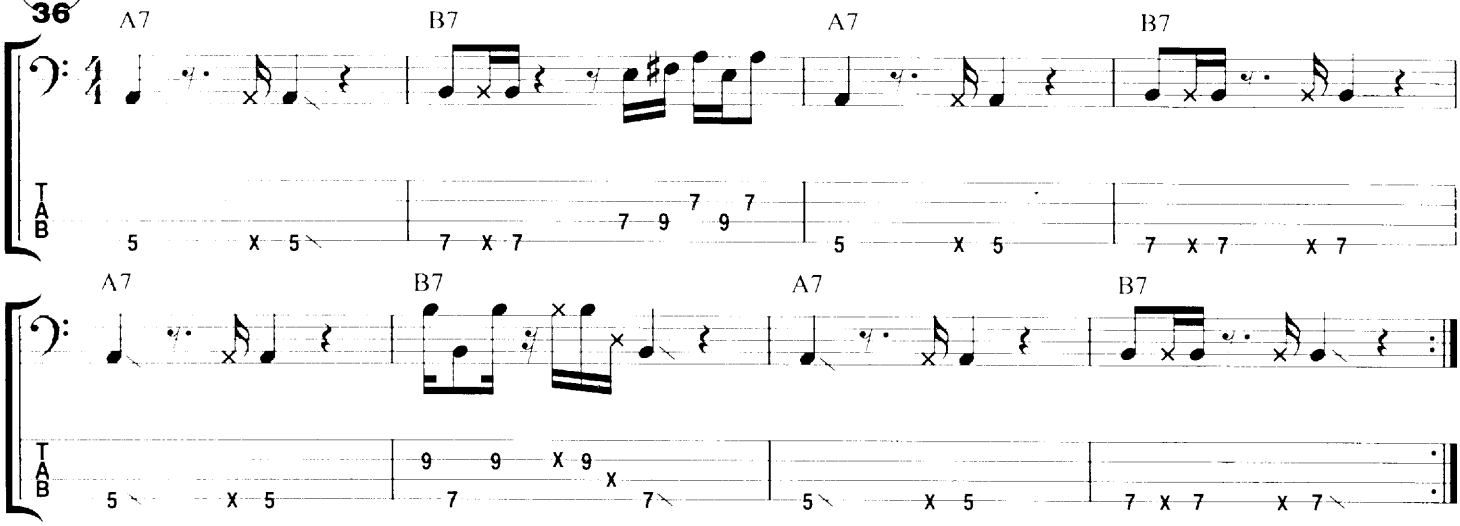
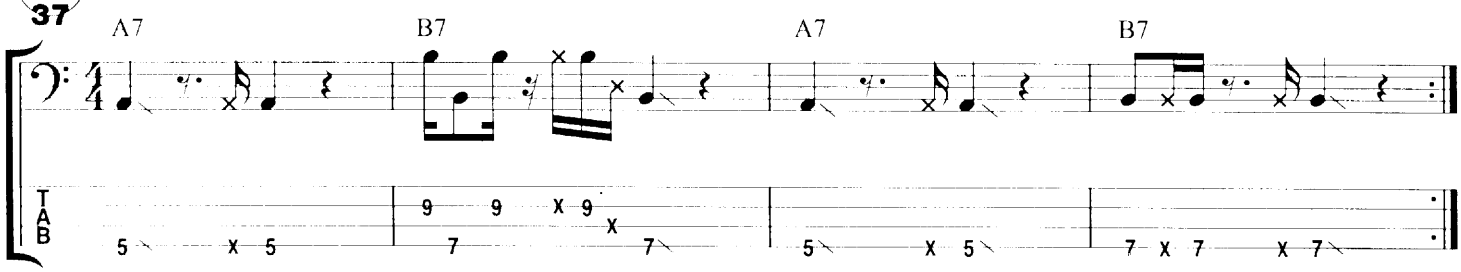
Jaco Pastorius

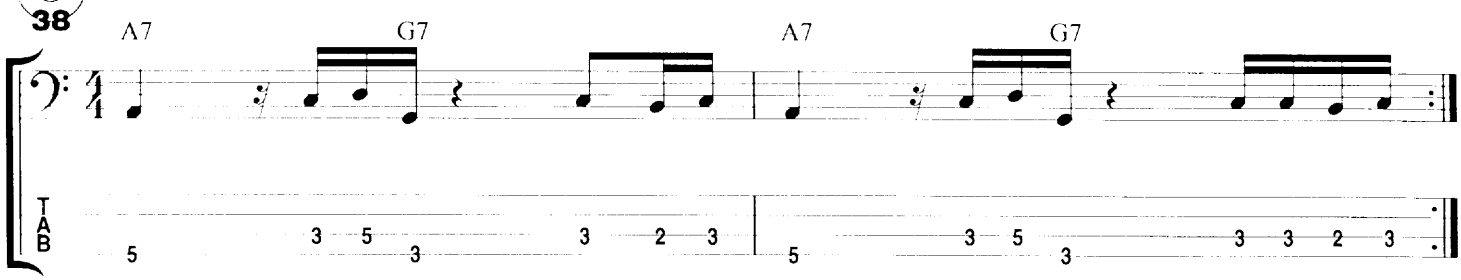
CD 36 Example 35: '70s funk meets disco (more complex)



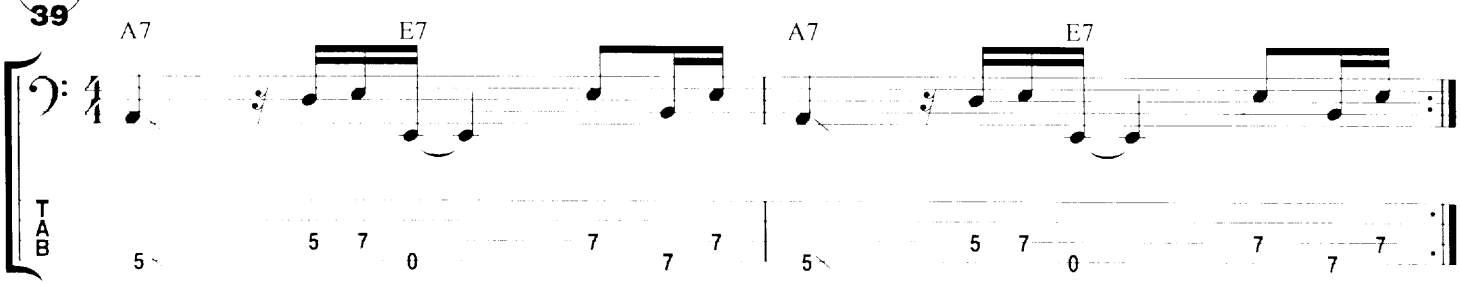
CD 37 Example 36: '70s funk meets disco (even more complex)



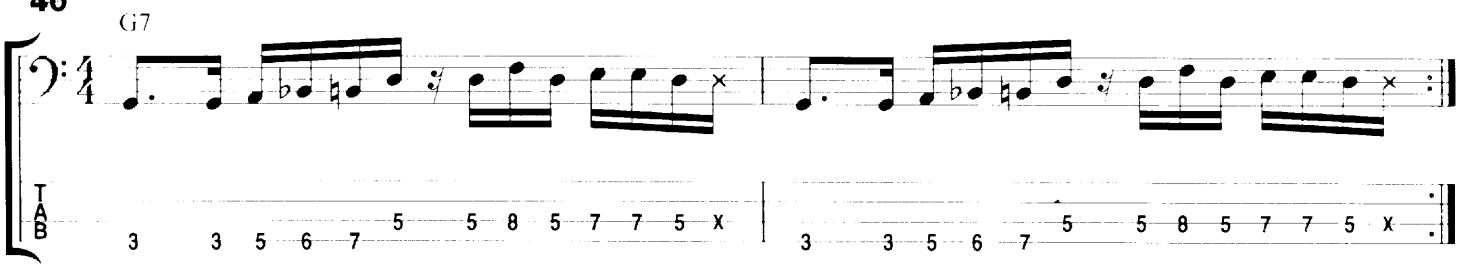
CD 38 Example 37: In the style of Verdine White



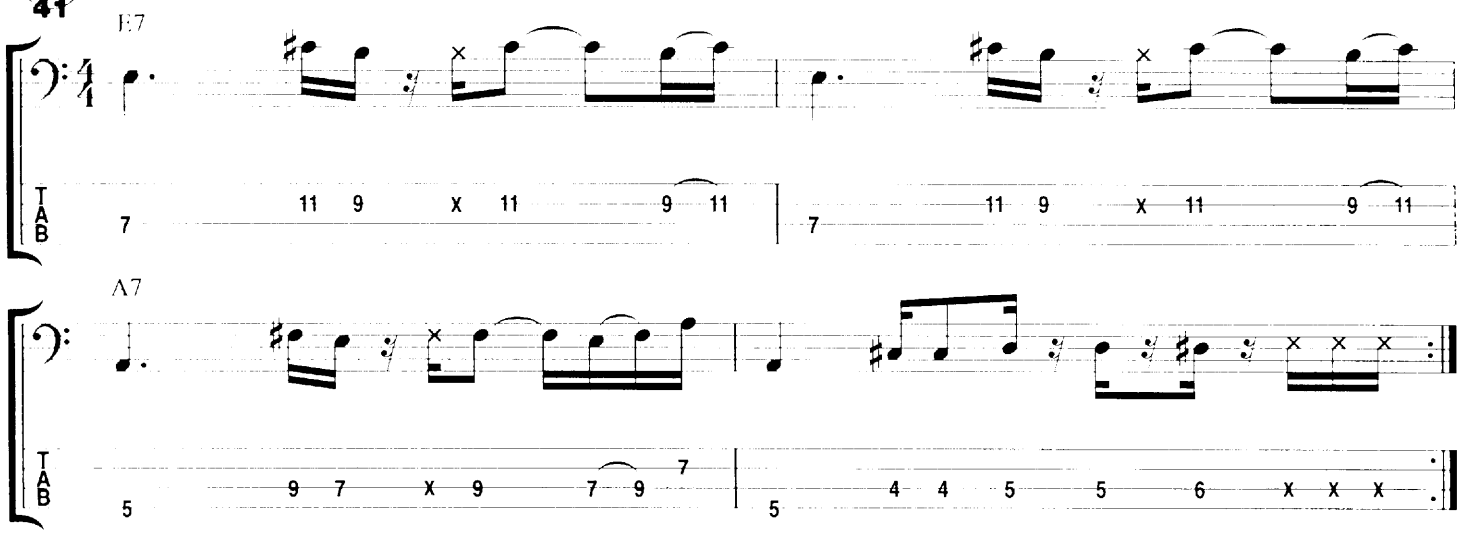
CD 39 Example 38: In the style of '70s funk/pop



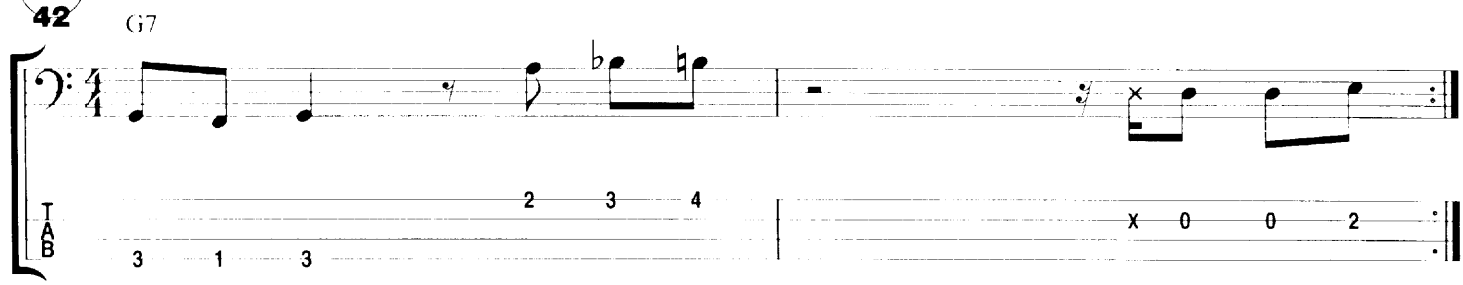
CD 40 Example 39: In the style of Jaco Pastorius



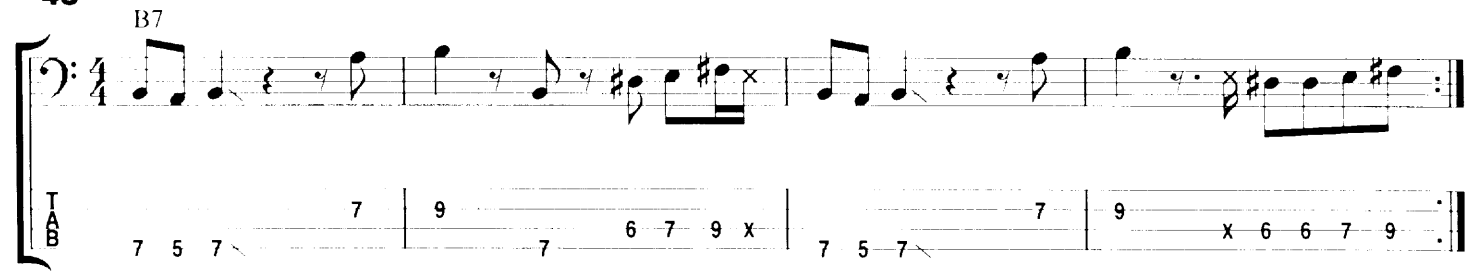
CD 41 Example 40: More advanced line in the style of James Jamerson



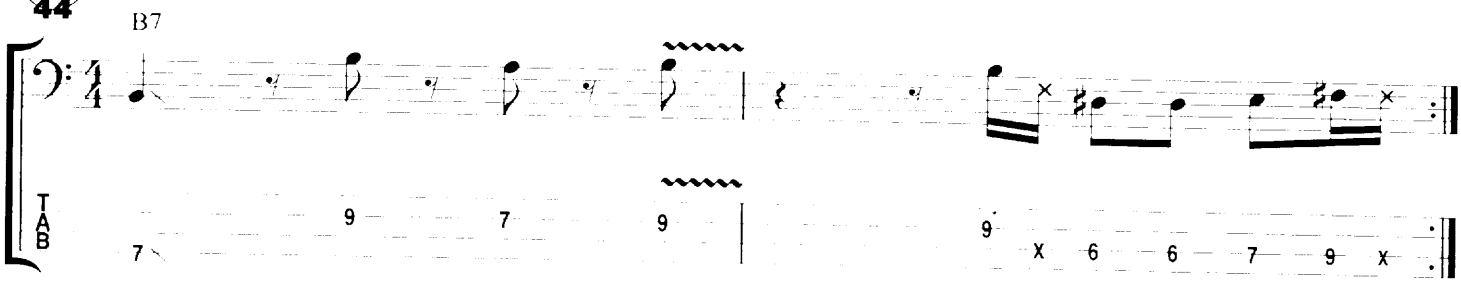
CD 42 Example 41: Oakland funk/fusion in the style of Paul Jackson



CD 43 Example 42: More advanced line in the style of Verdine White



CD 44 Example 43: Oakland funk/fusion in the style of Paul Jackson



CD 45 Example 44: This is an advanced version of the preceding line

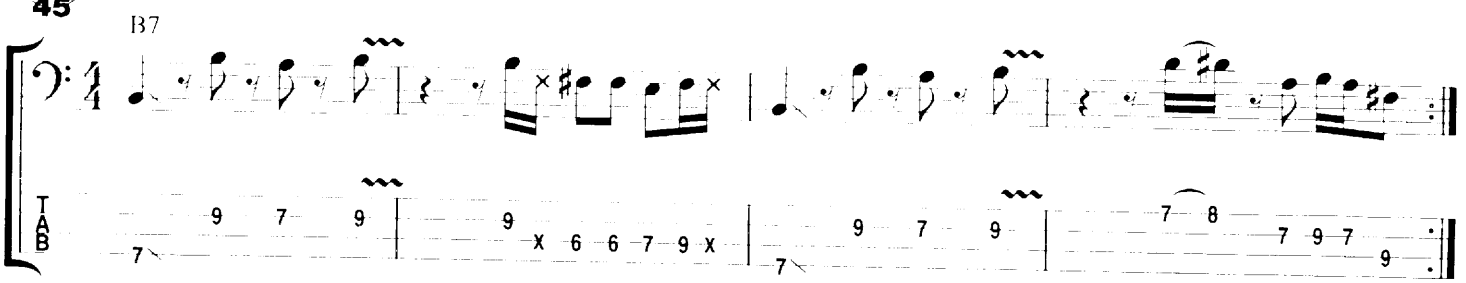
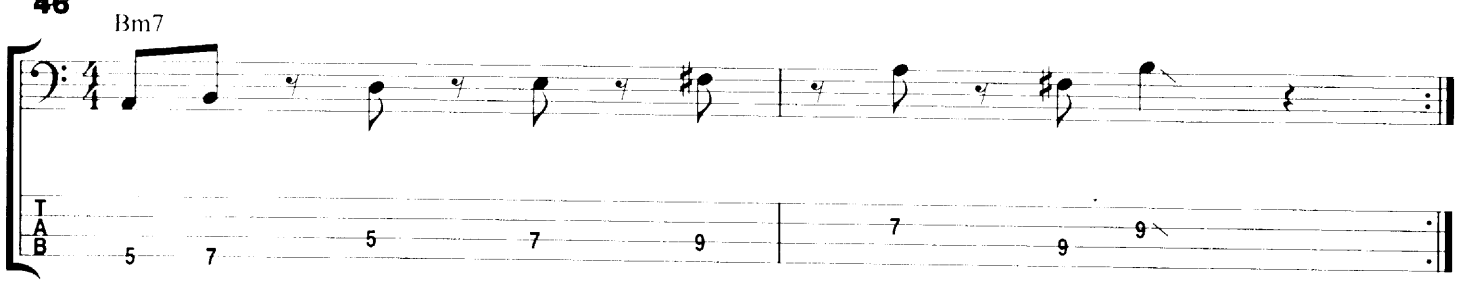


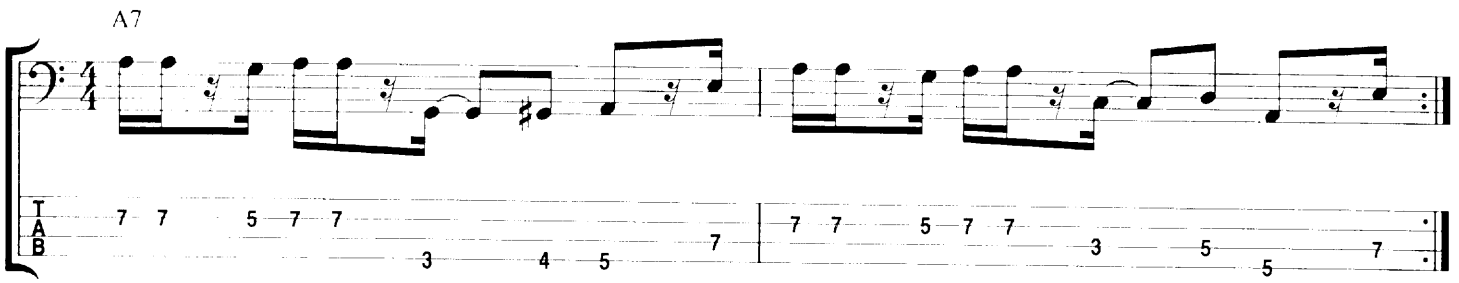
Photo © 1988 EBET ROBERTS

Alphonso Johnson

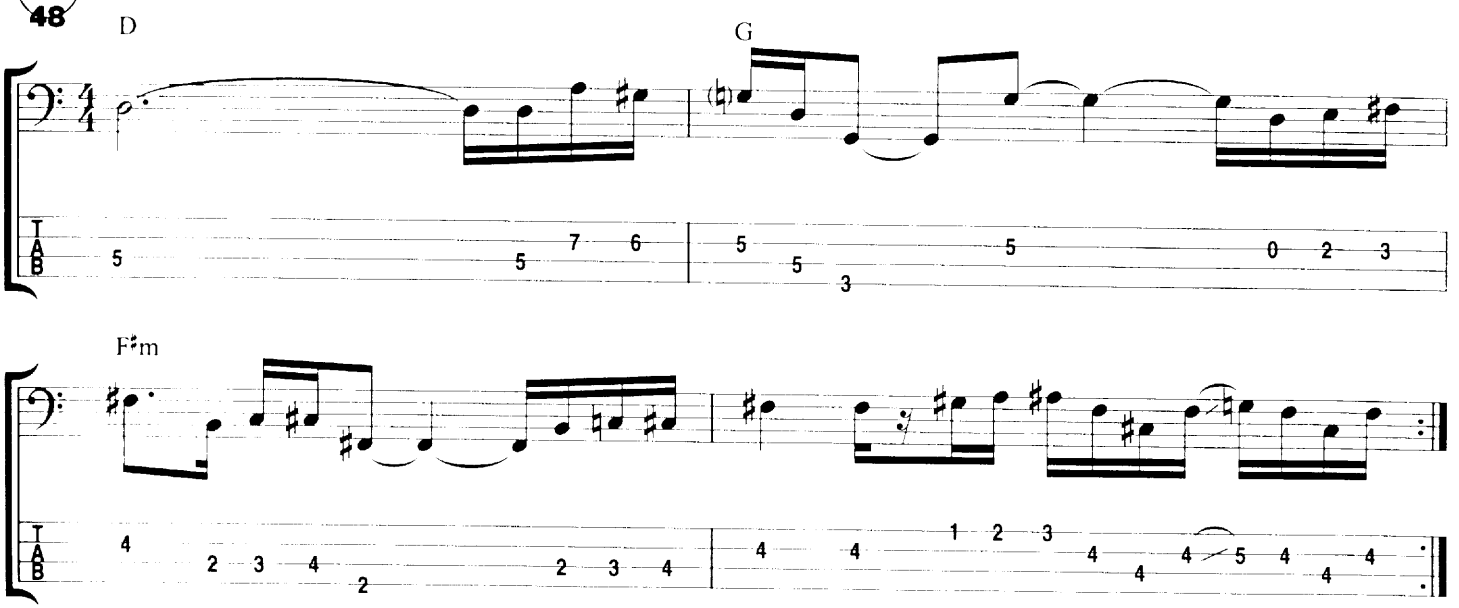
CD 46 Example 45: More in the style of '70s R&B group War



CD 47 Example 46: In the style of Larry Graham

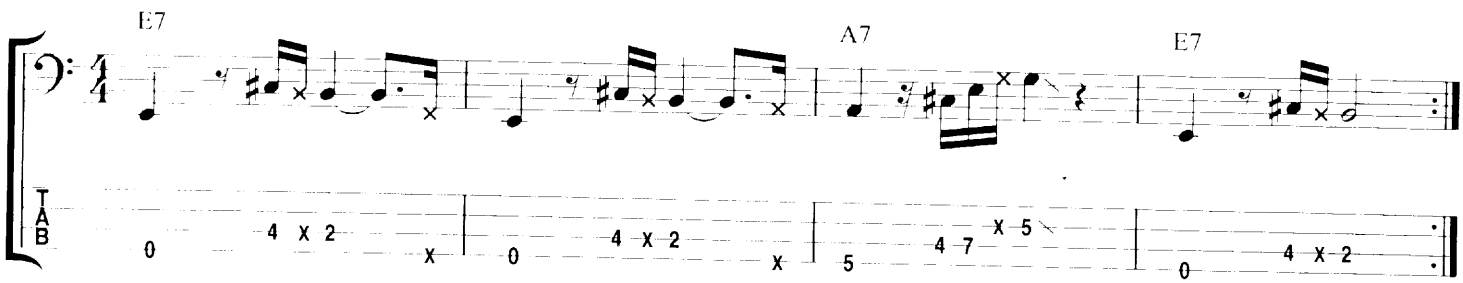


CD 48 Example 47: Early '70s R&B ballad bass line

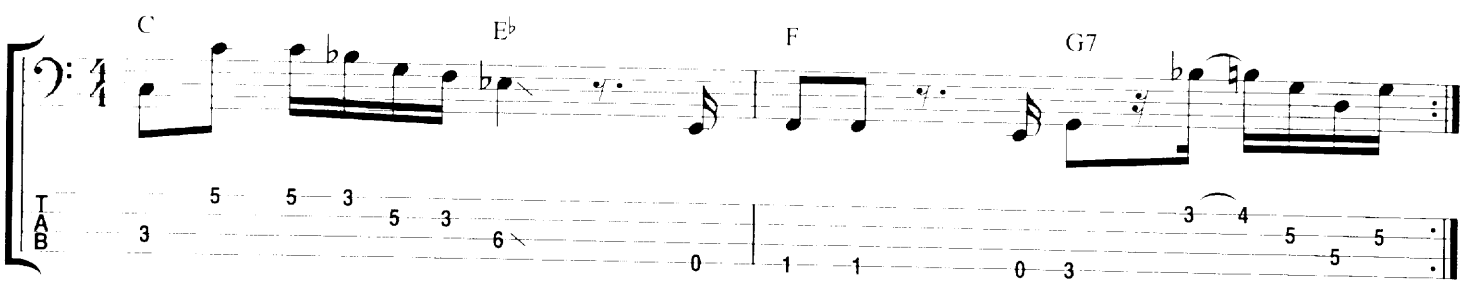


CD 49 Example 48: Philadelphia blue-eyed soul

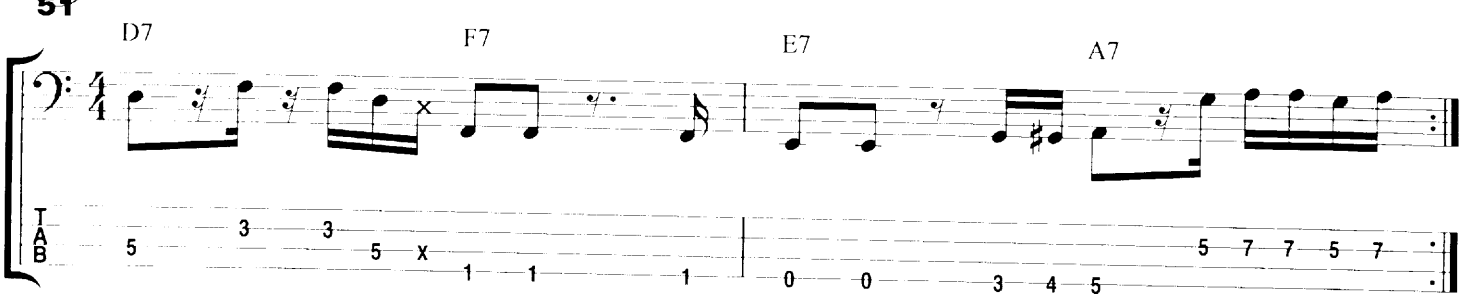
Swing feel



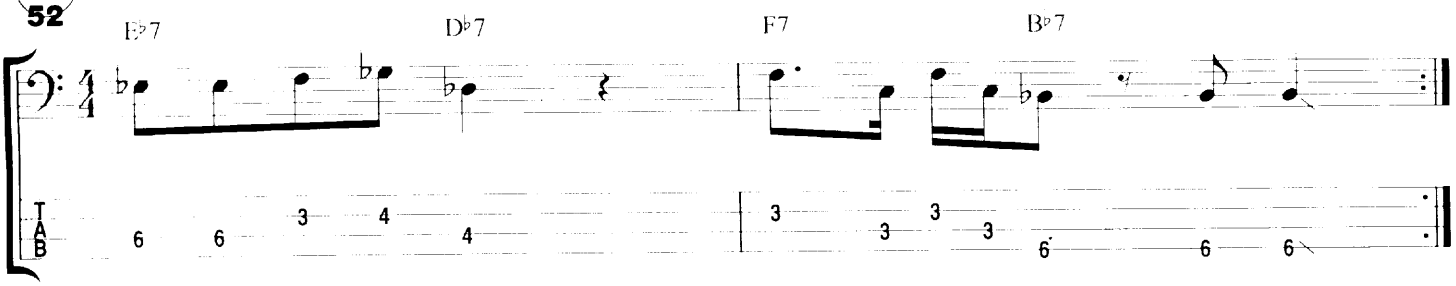
CD 50 Example 49: British-style blue-eyed soul



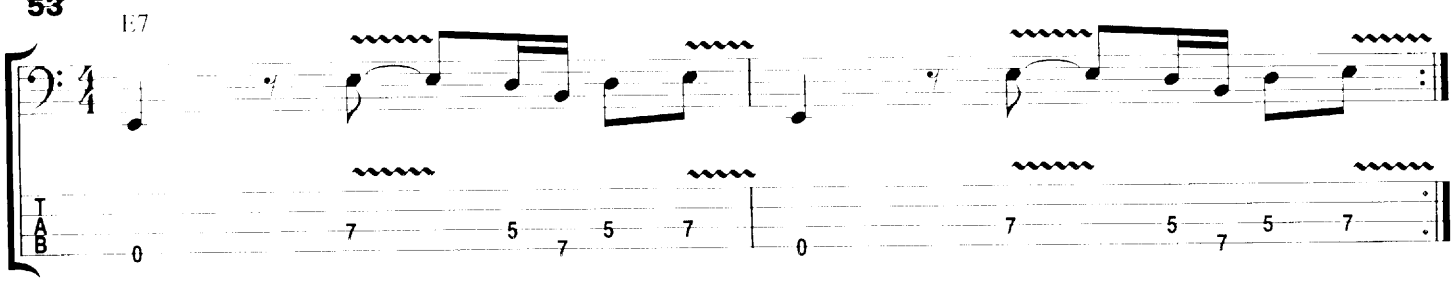
CD 51 Example 50: Slow funk line

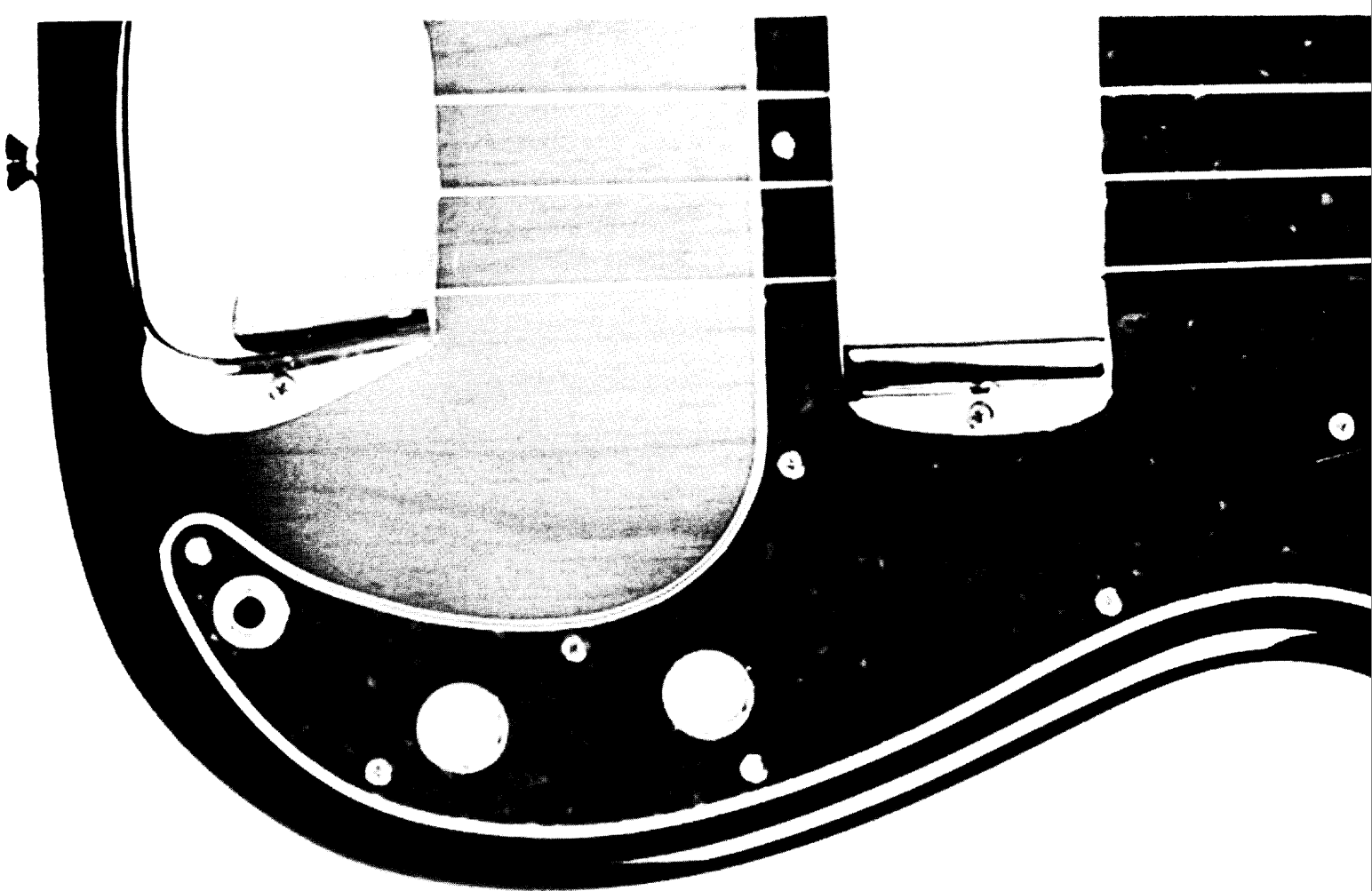


CD 52 Example 51: '70s fusion/funk-style bass line

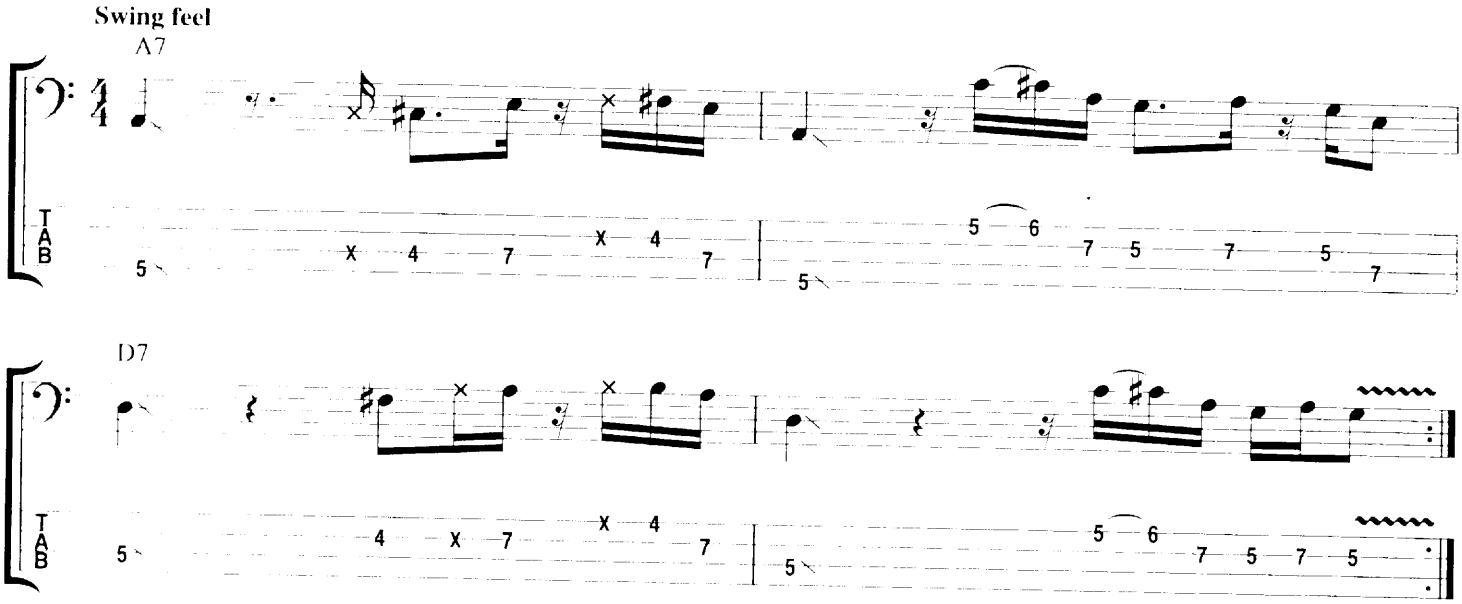


CD 53 Example 52: In the style of Louis Johnson

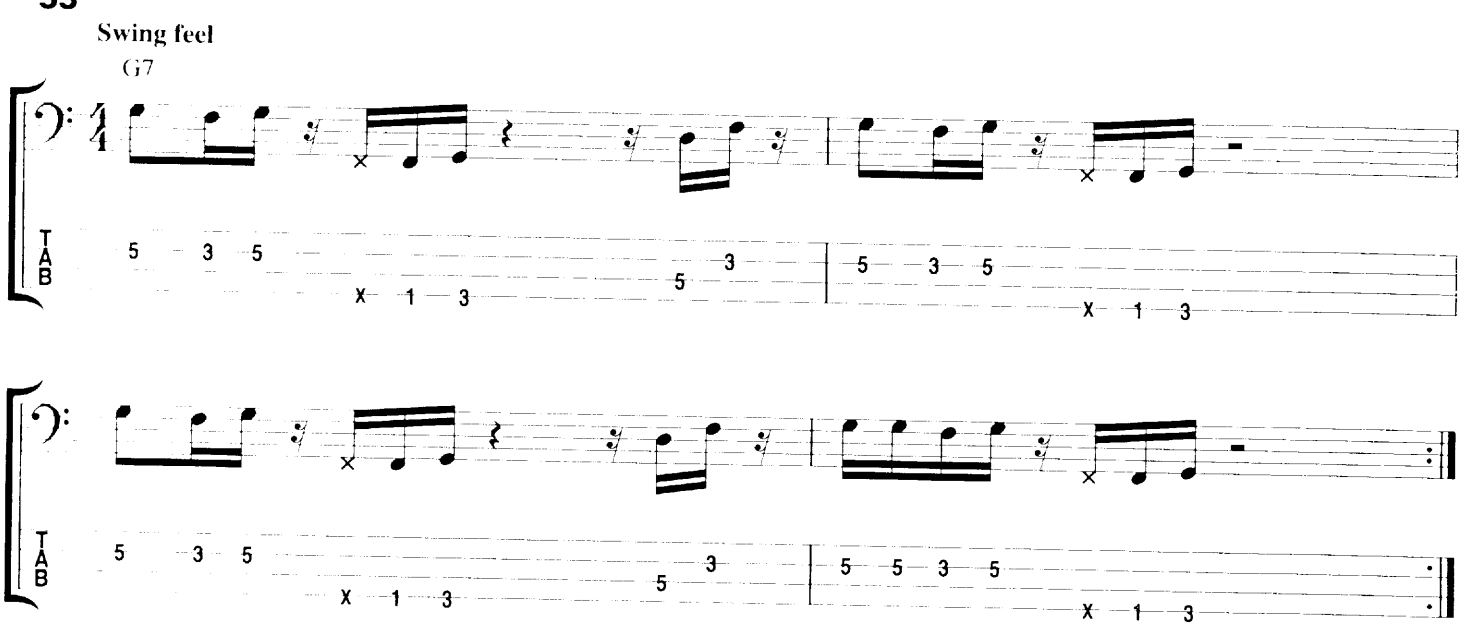




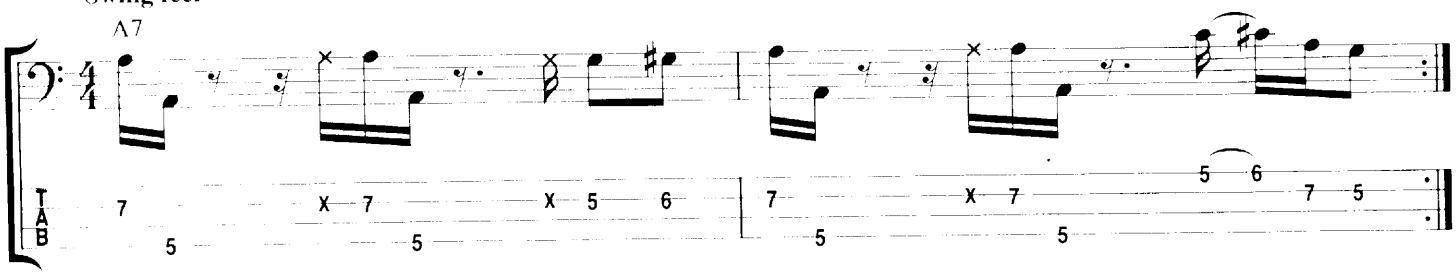
CD 54 **Example 53:** In the style of Alphonso Johnson (early Weather Report)



CD 55 **Example 54:** More in the style of Alphonso Johnson (early Weather Report)



CD 56 Example 55: Late '70s fusion/funk bass line



CD 57 Example 56: More in the style of Alphonso Johnson (early Weather Report)

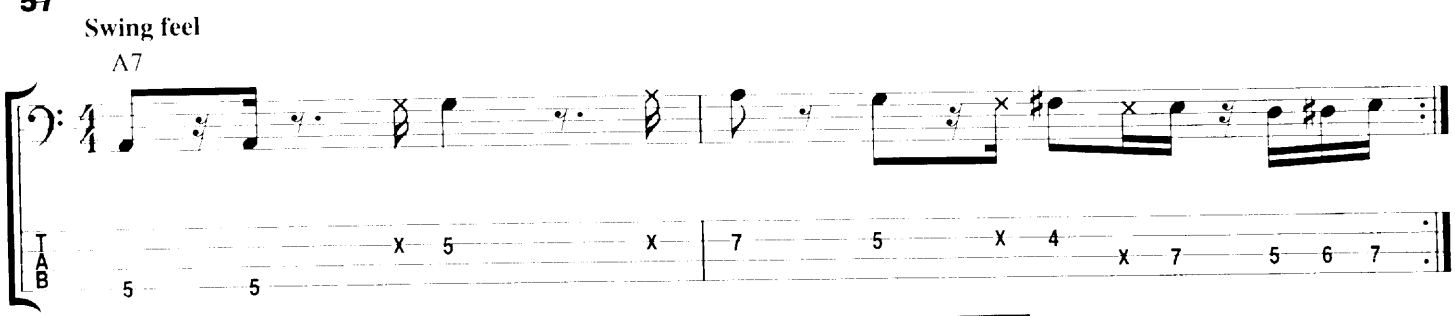
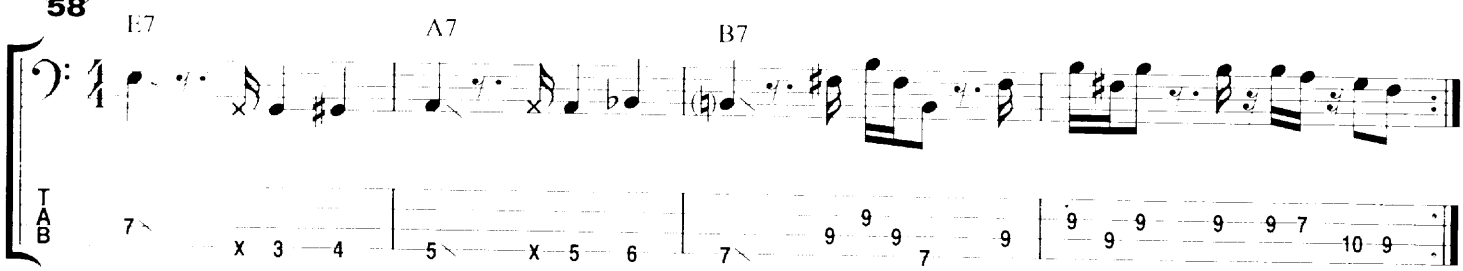


Photo: © 1988 EBET ROBERTS

Alphonso Johnson

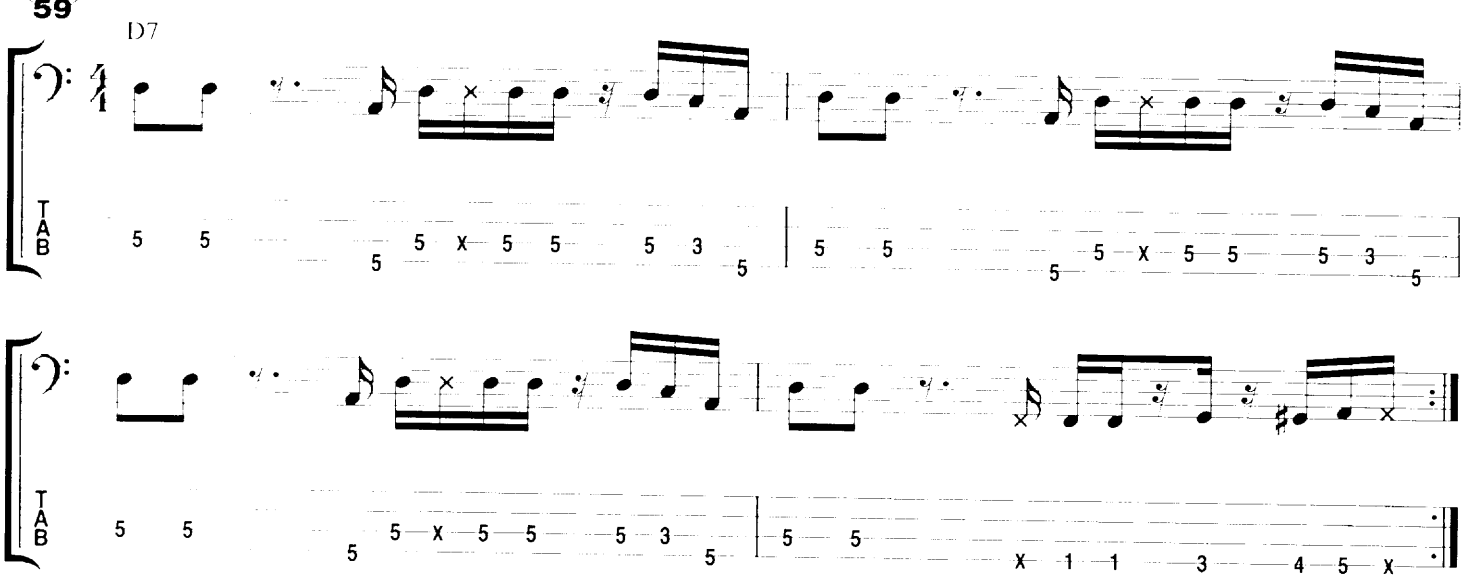
CD Example 57

58



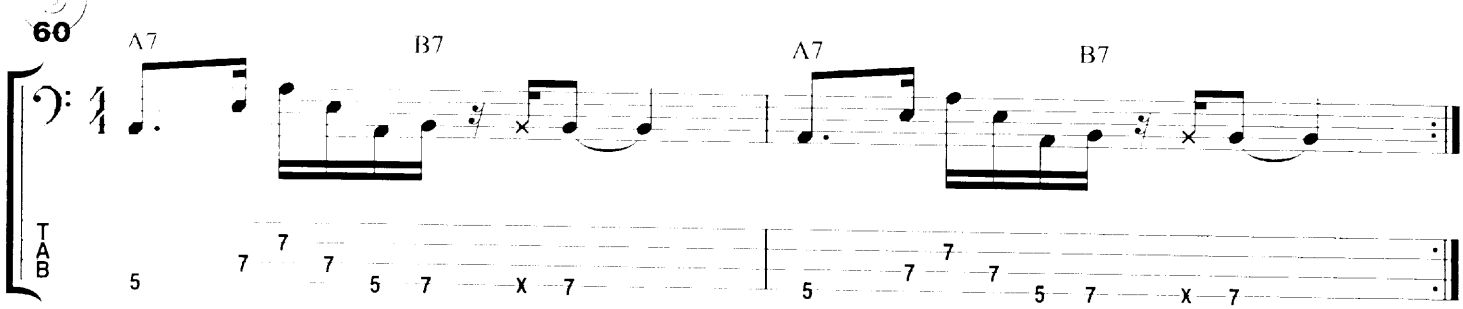
CD Example 58

59



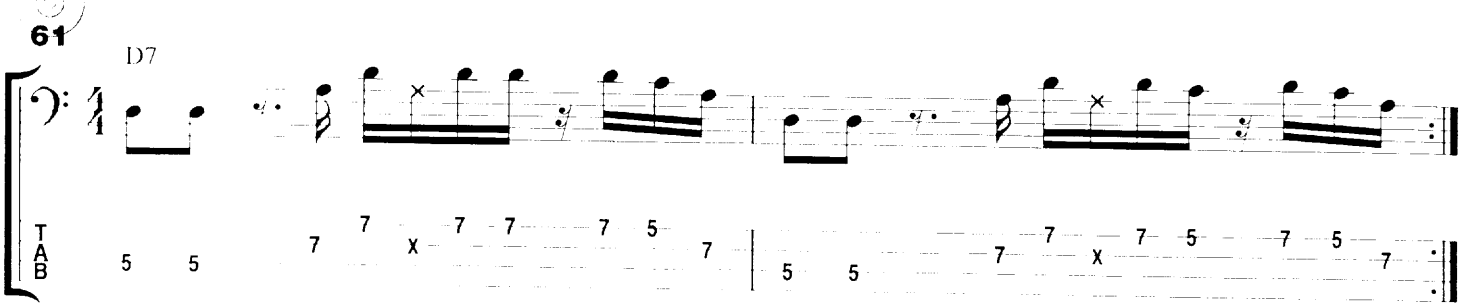
CD Example 59

60

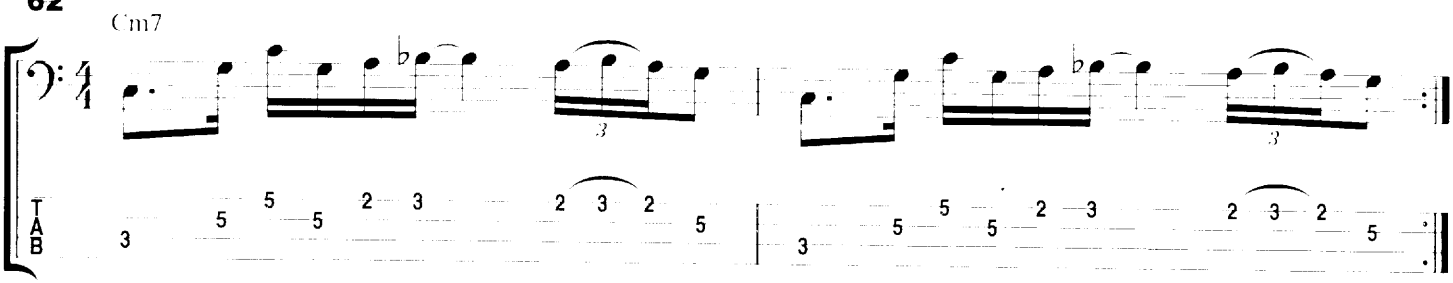


CD Example 60

61



CD 62 **Example 61:** Late '60s funk/pop bass line



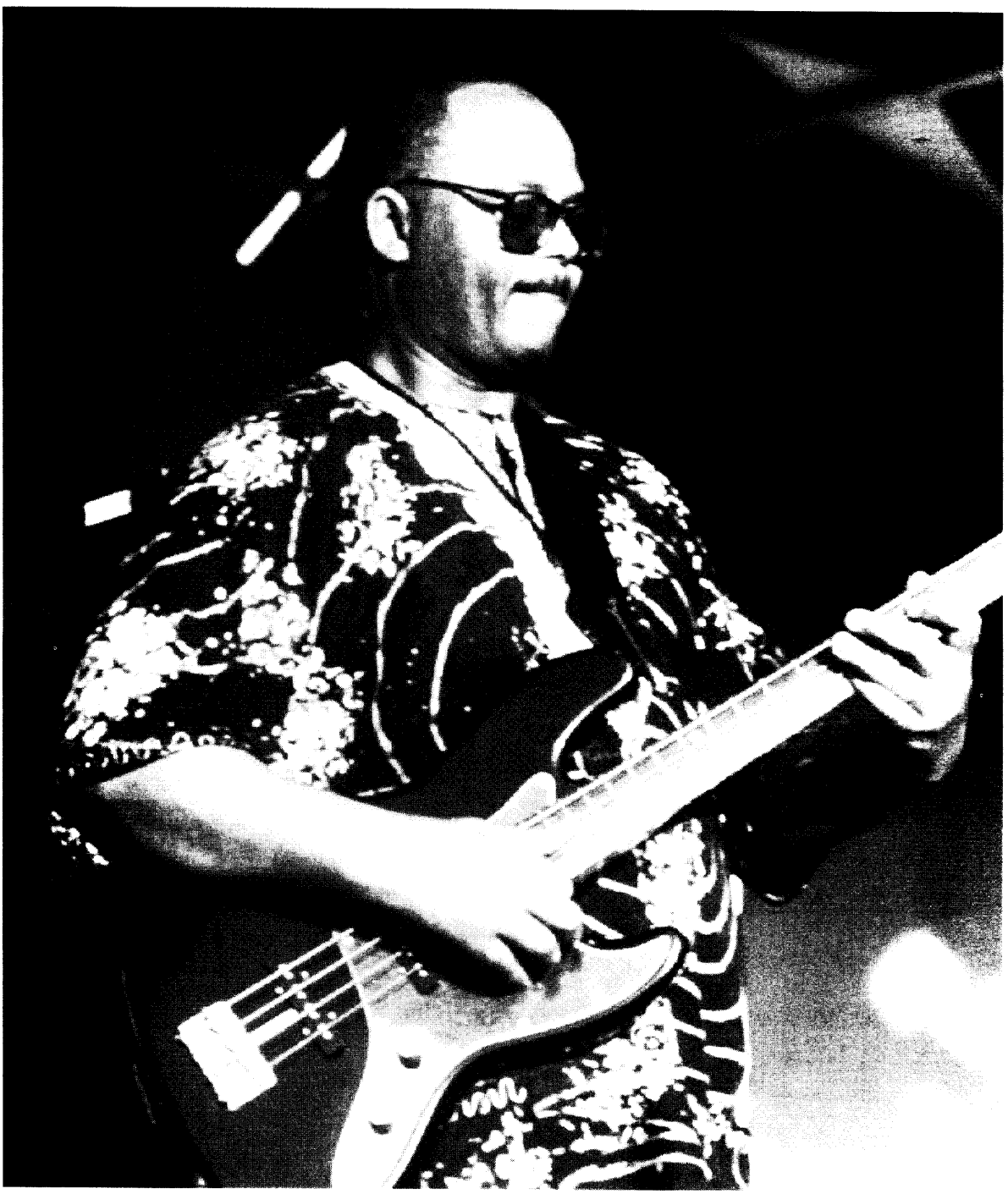
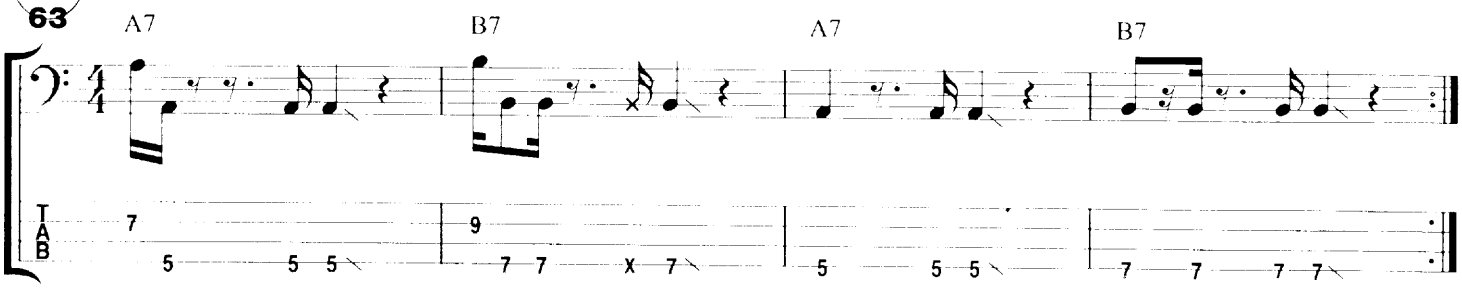


Photo © 2000 EBET ROBERTS

B. B. Dickerson

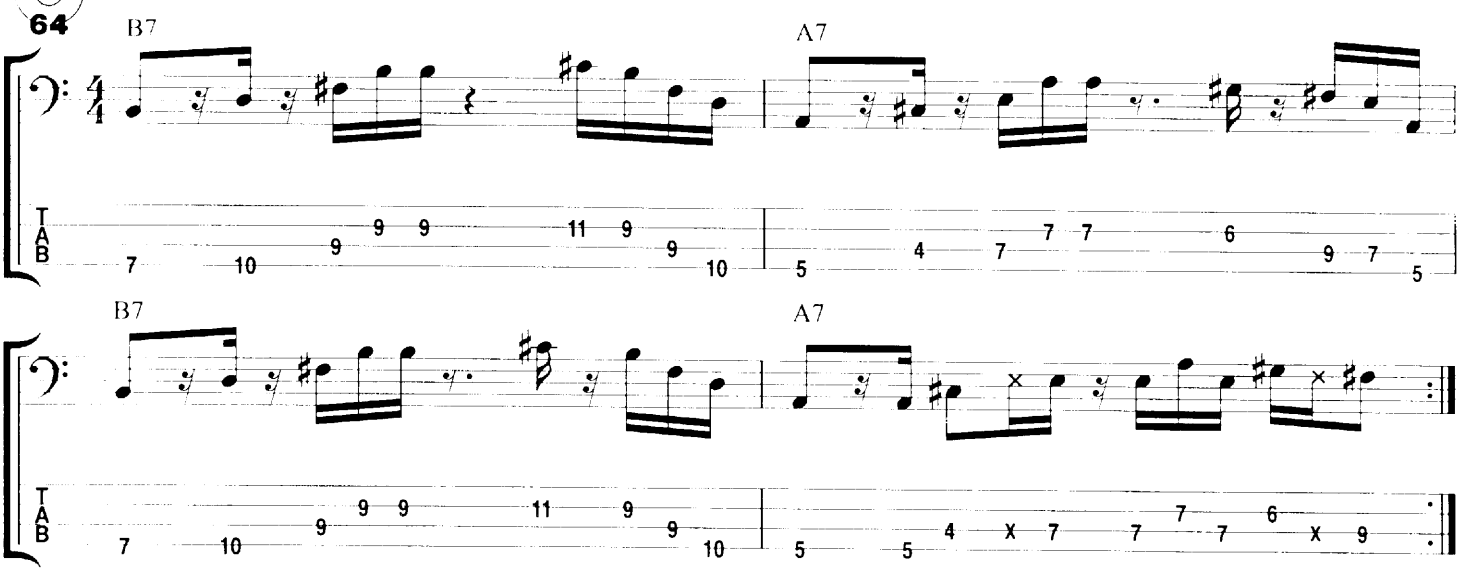
Example 62: More funk meets disco

CD 63



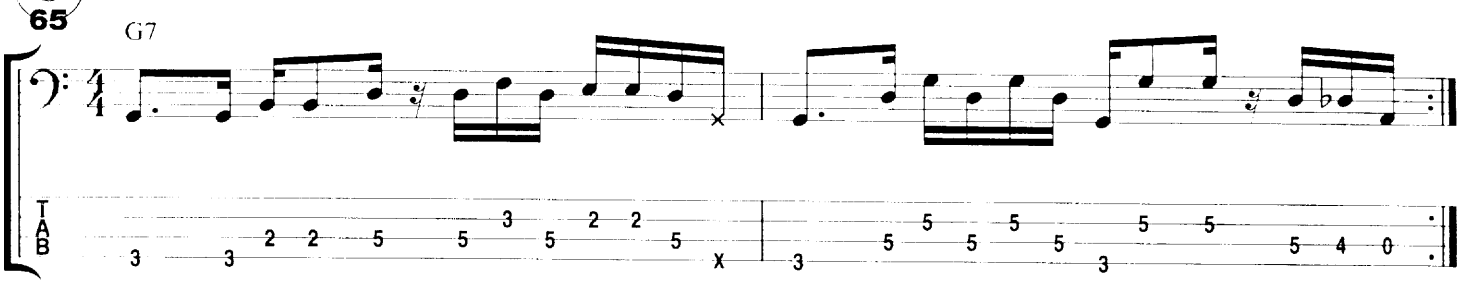
Example 63: Funk meets Latin in the Bay Area

CD 64



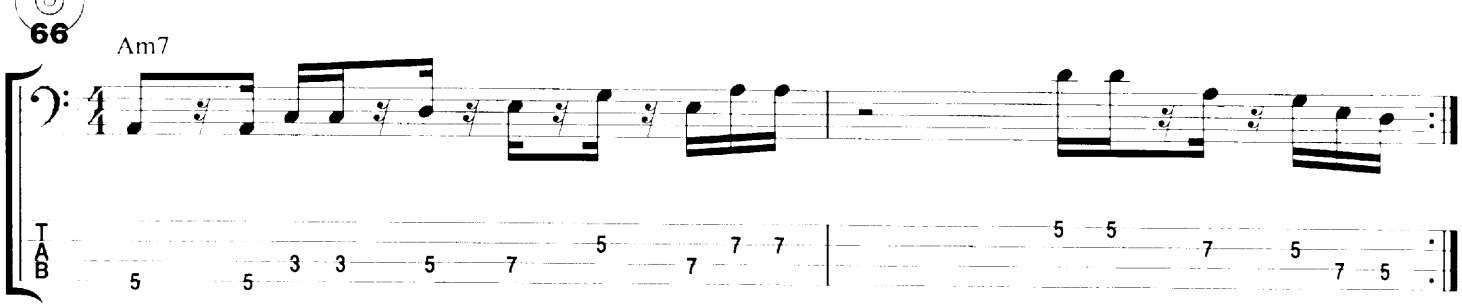
Example 64: More in the syle of Jaco Pastorius

CD 65



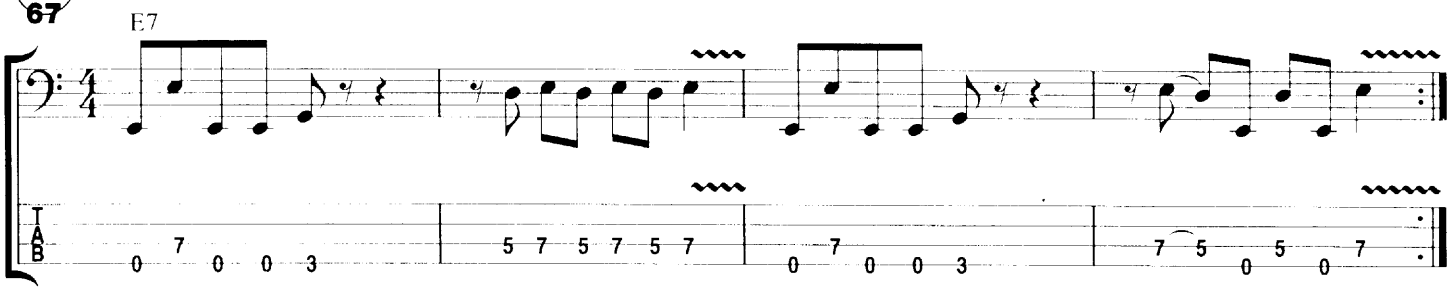
Example 65: In the style of Paul Jackson

CD 66



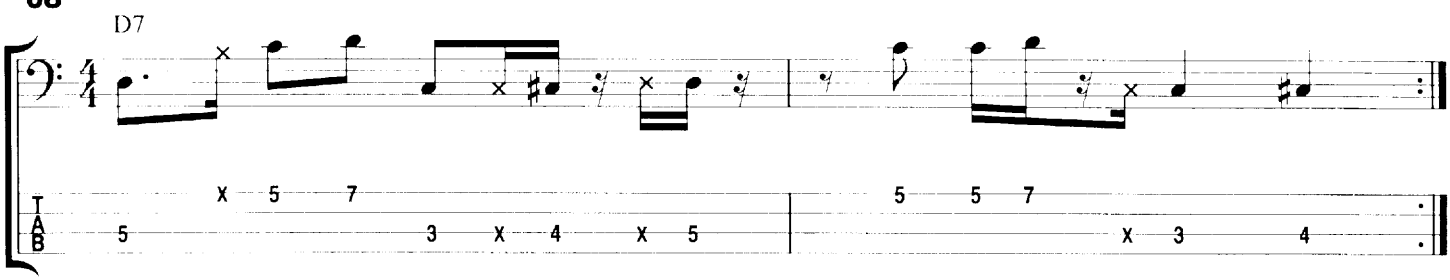
Example 66: In the style of Verdine White

CD 67



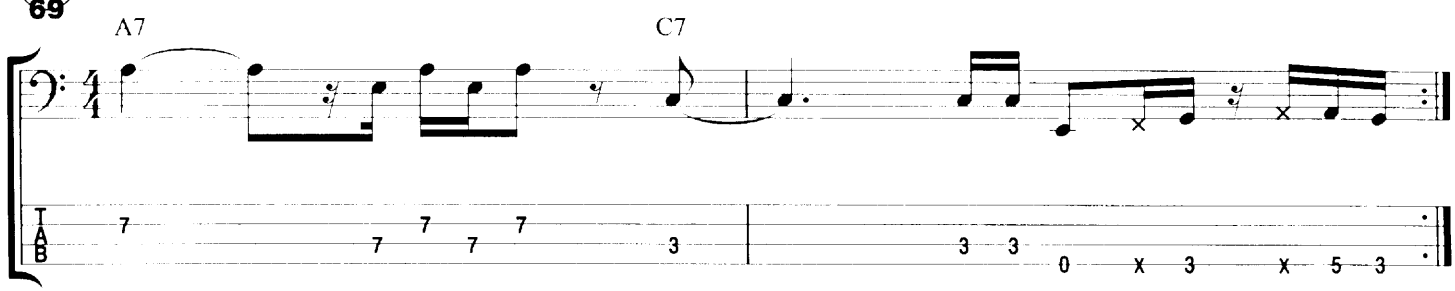
Example 67: Late '70s pop/funk bass line

CD 68



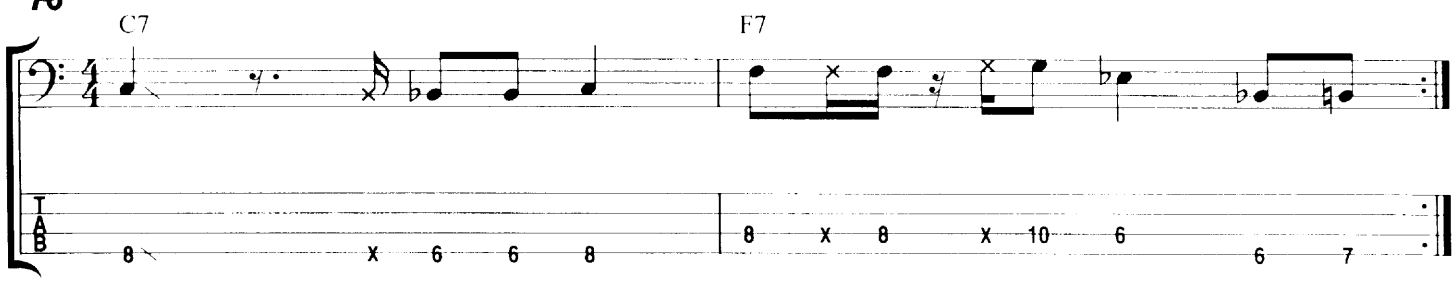
Example 68: In the style of Paul Jackson

CD 69

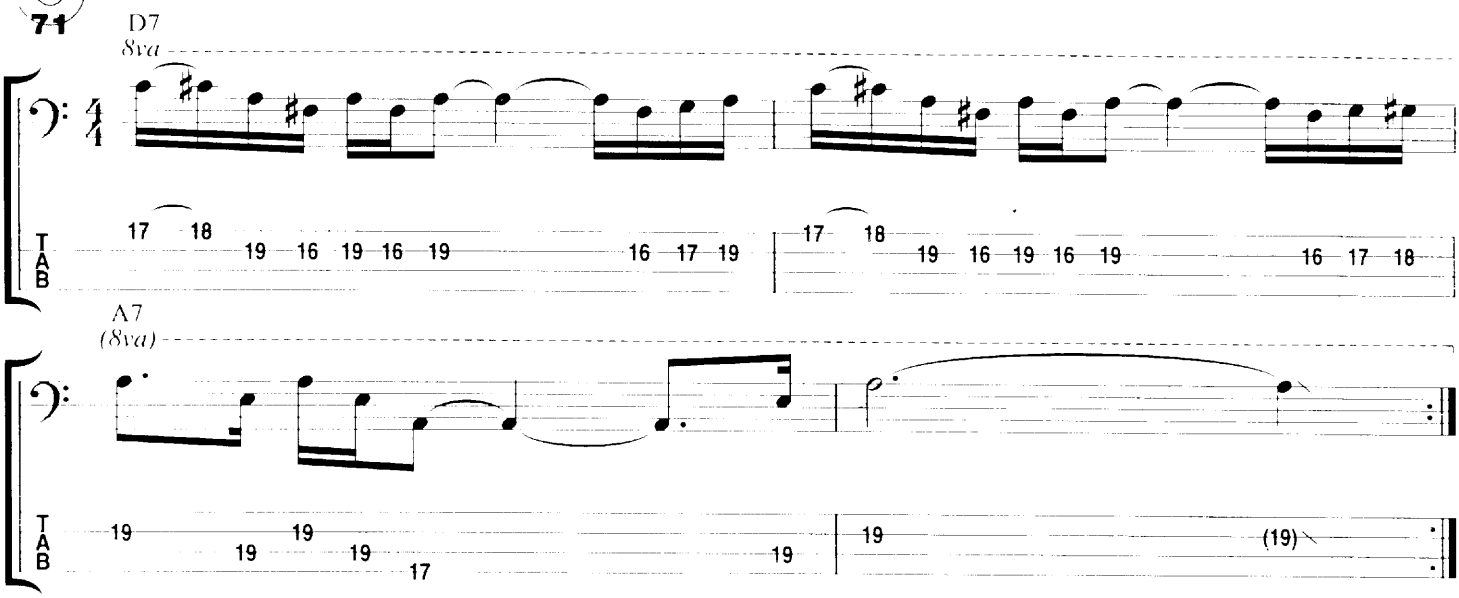


Example 69: Late '70s disco/funk bass line

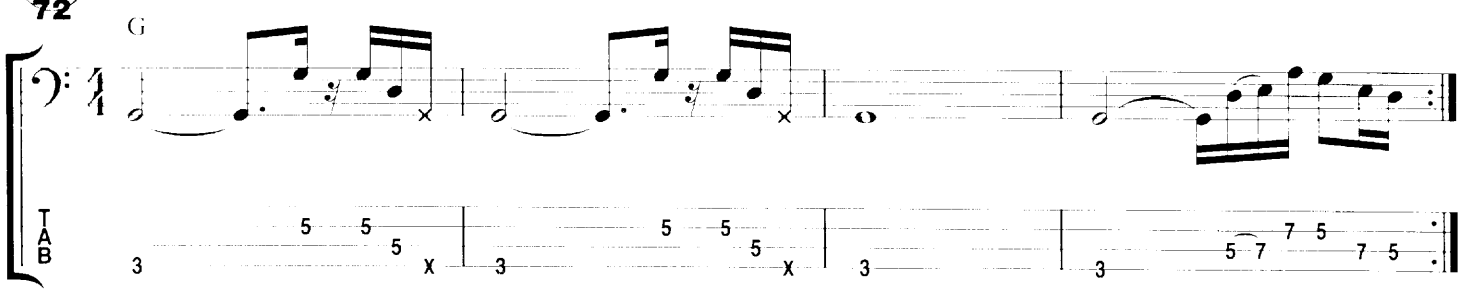
CD 70



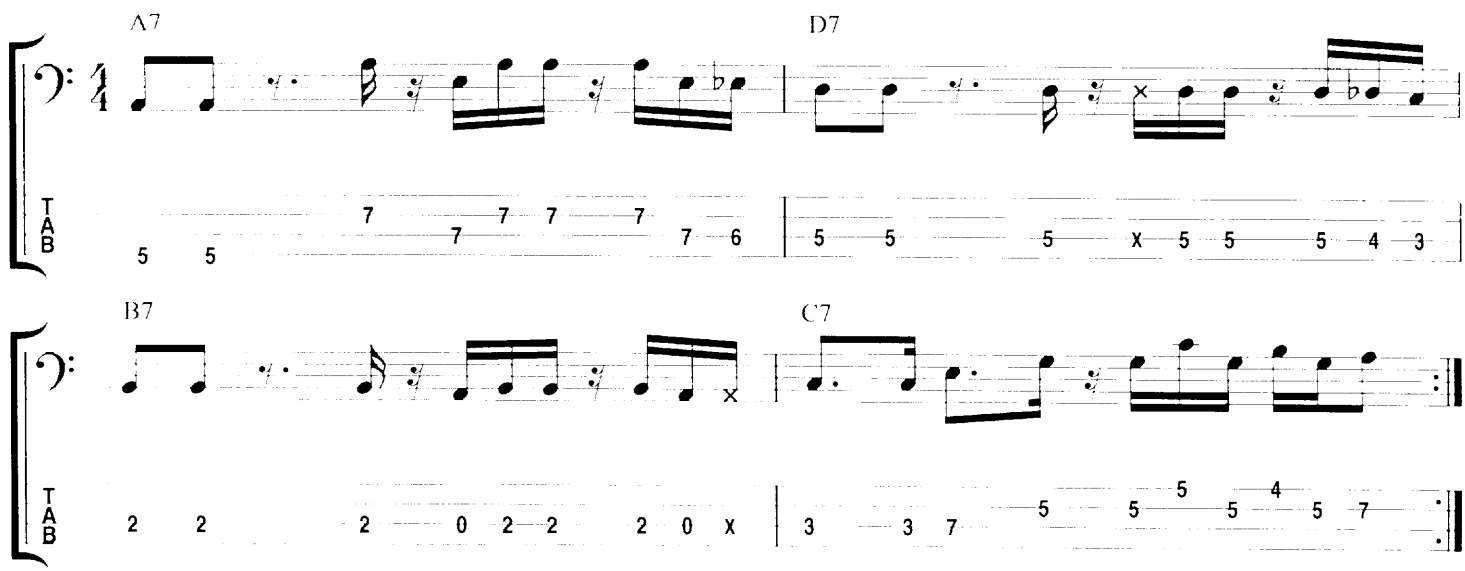
CD 71 Example 70: Early '70s Oakland-style funk



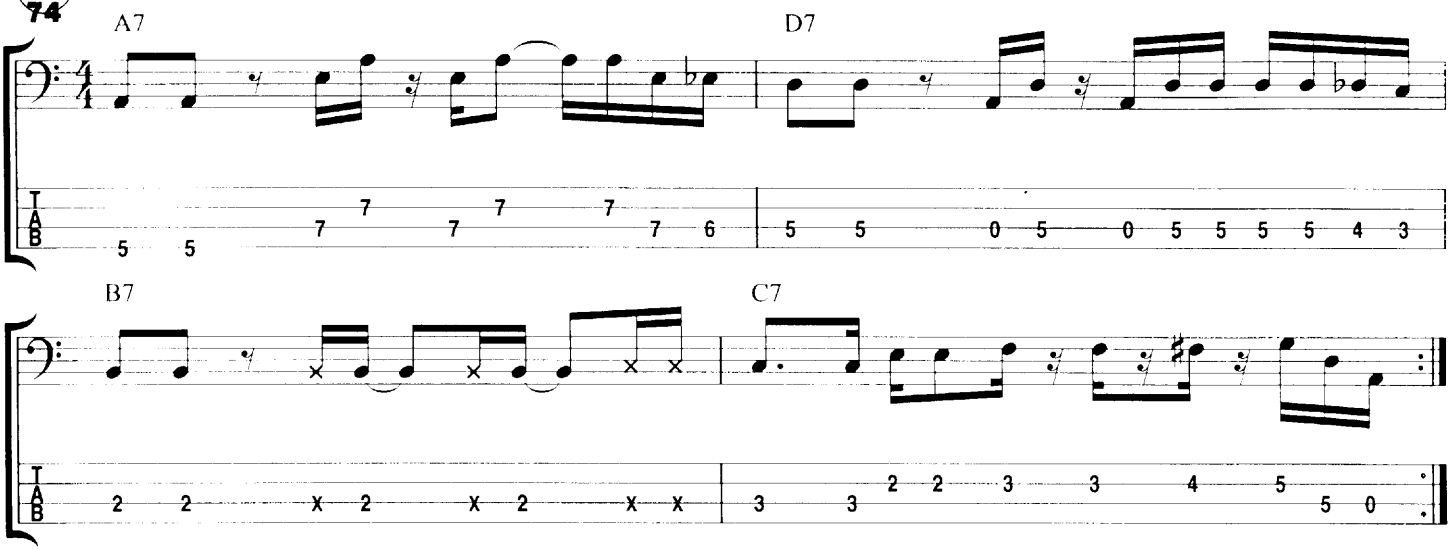
CD 72 Example 71: In the style of James Jamerson



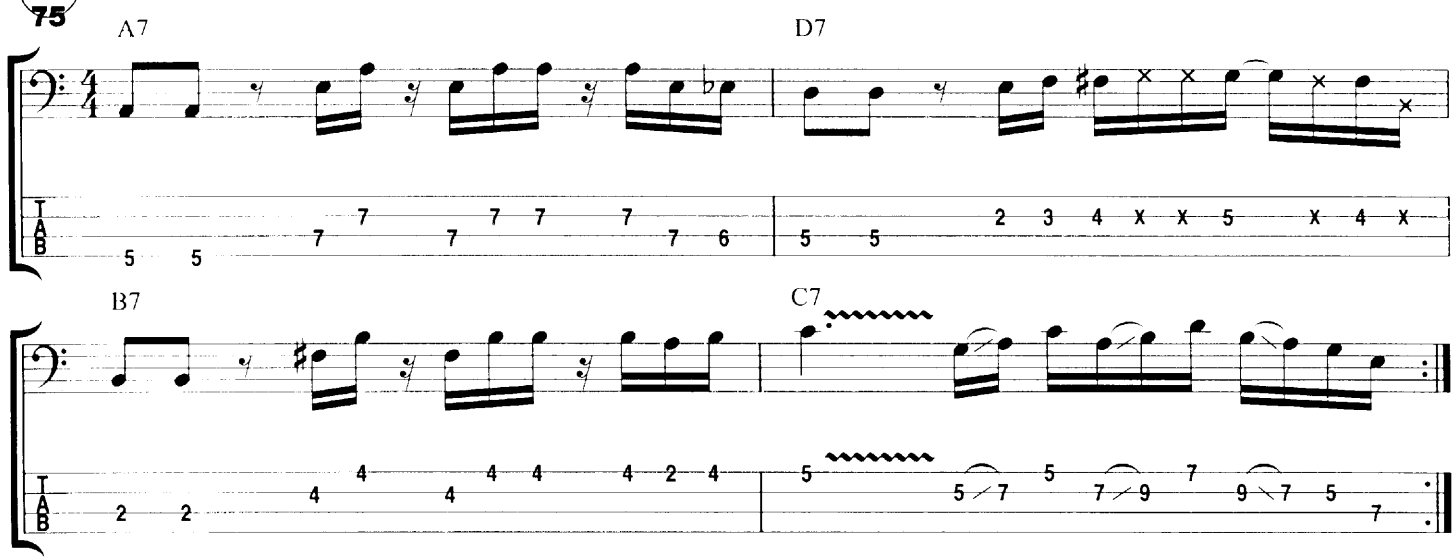
CD 73 Example 72: Examples 72-76 are in the style of James Jamerson. Example 72 demonstrates the main groove, and the following examples are variations that become progressively more difficult.



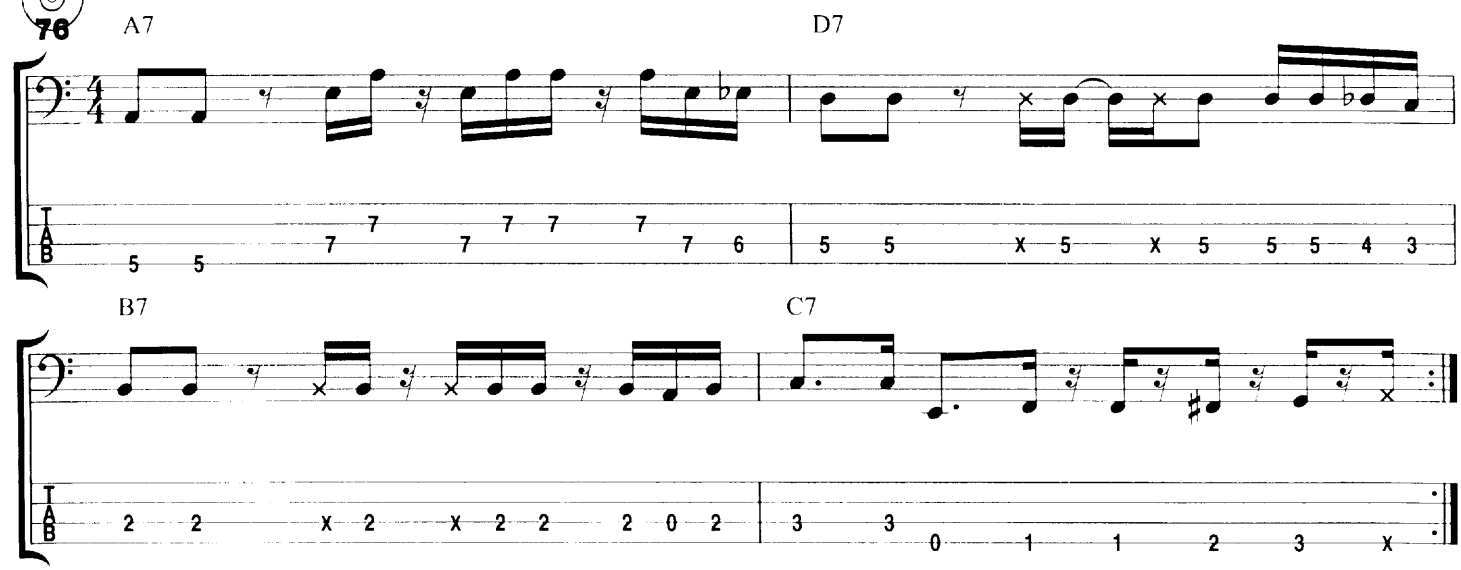
CD 74 Example 73: More in the style of James Jamerson (more advanced)



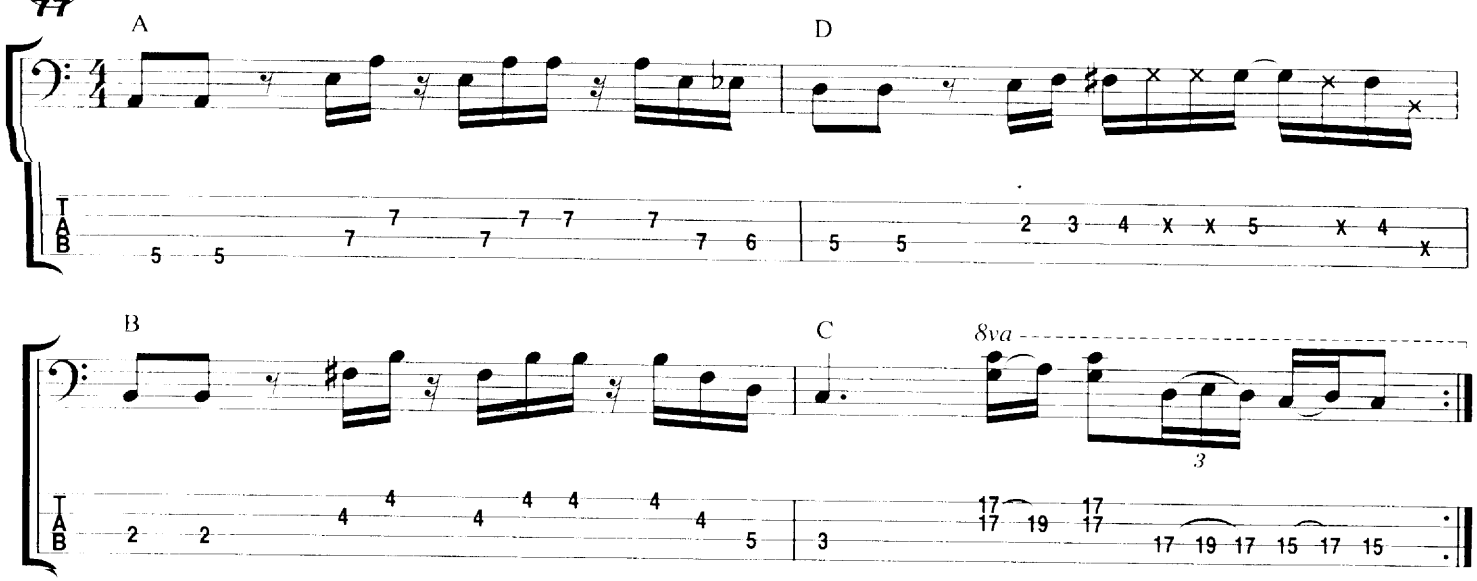
CD 75 Example 74: Totally in the style of James Jamerson (even more advanced)

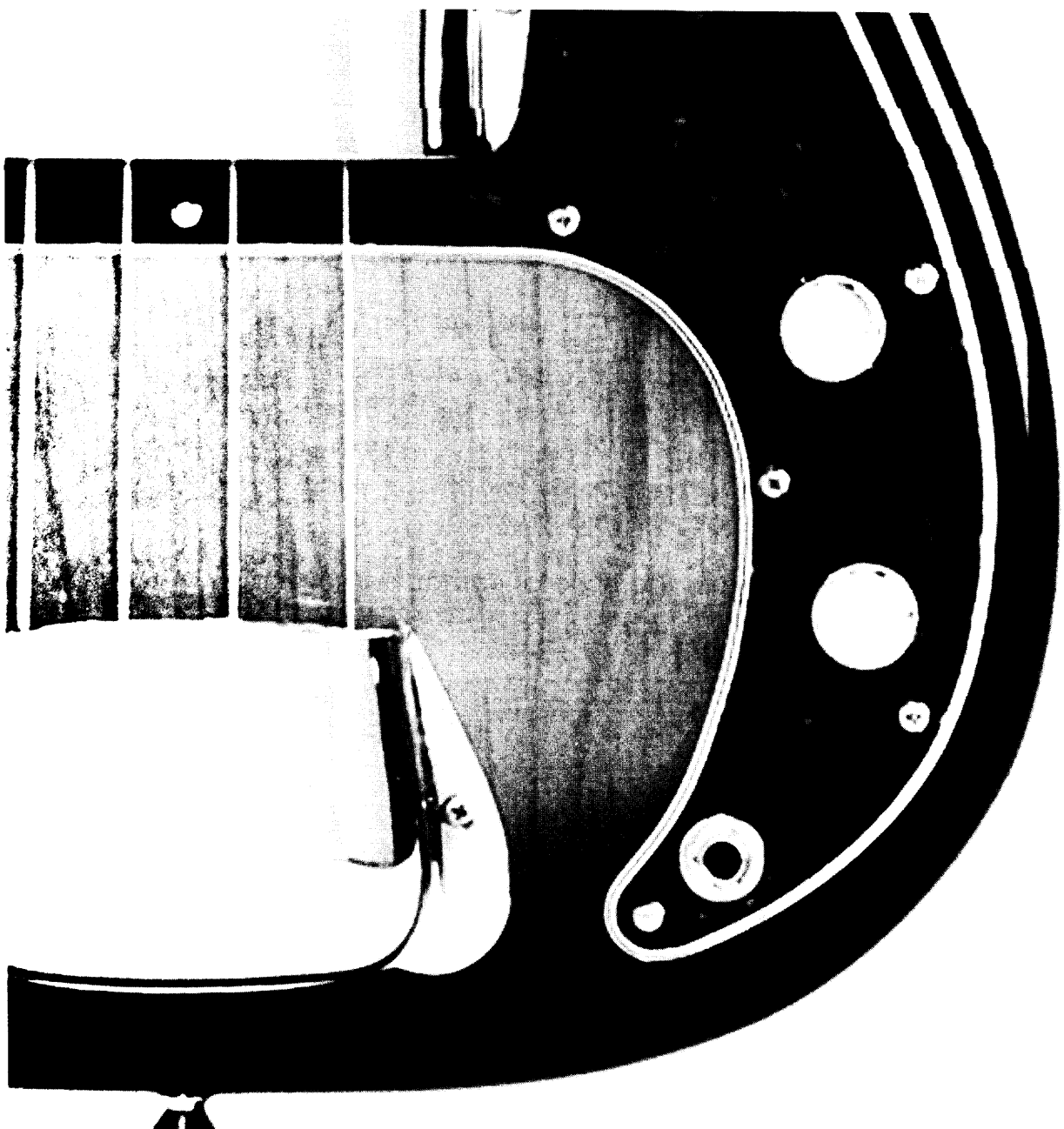


CD 76 Example 75: Increasingly difficult line in the style of James Jamerson

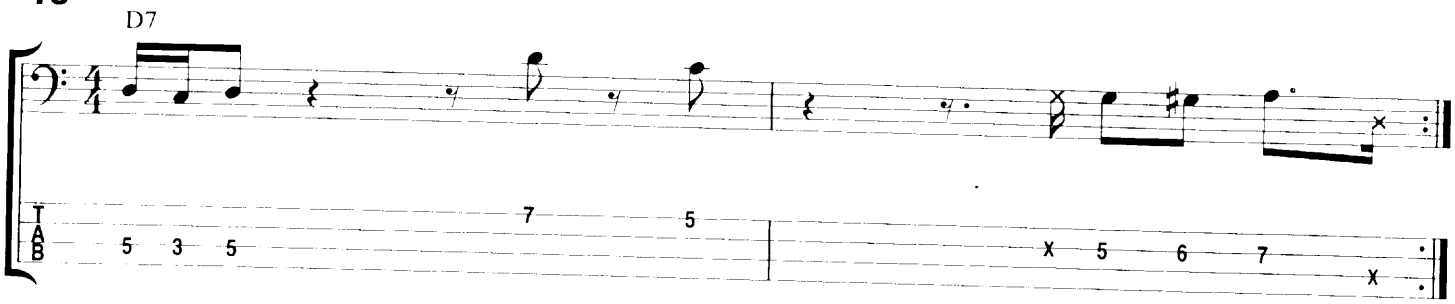


CD 77 Example 76: James Jamerson meets Jaco Pastorius

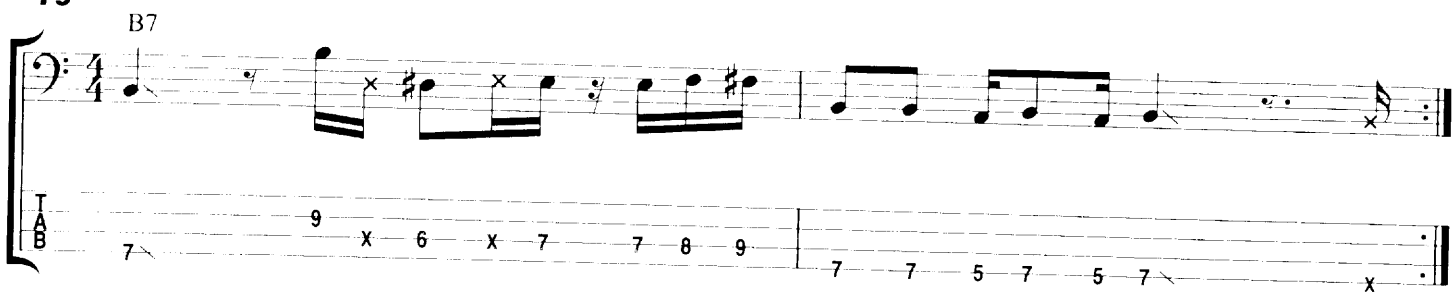




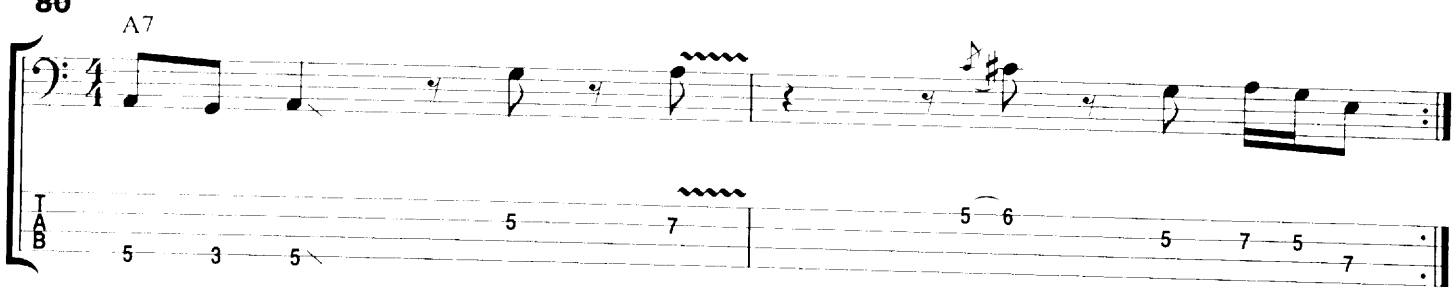
CD 78 Example 77: In the style of Bootsy Collins, circa 1968



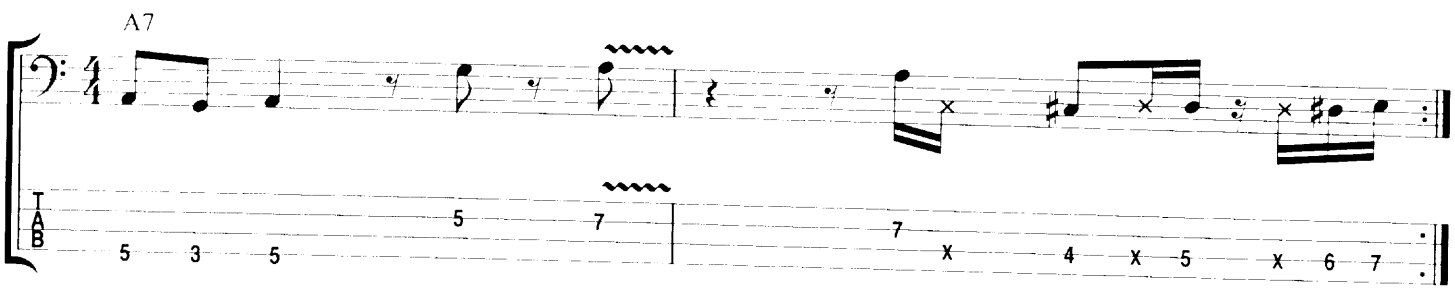
CD 79 Example 78: Basic R&B groove



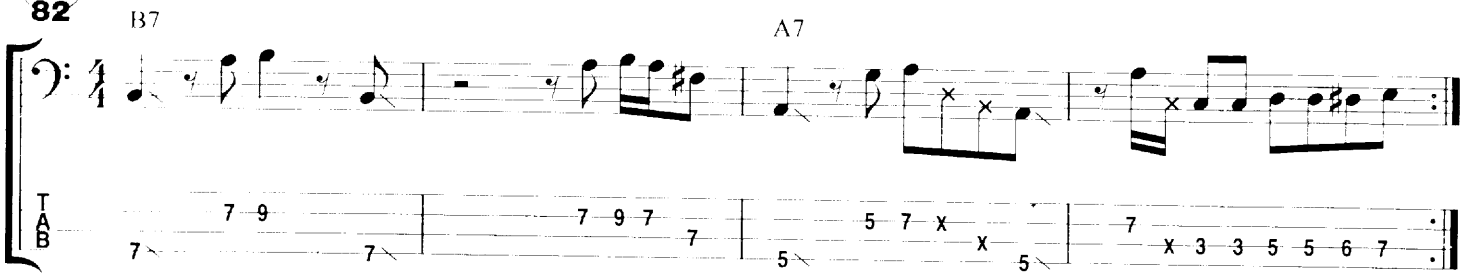
CD 80 Example 79: In the style of Chuck Rainey



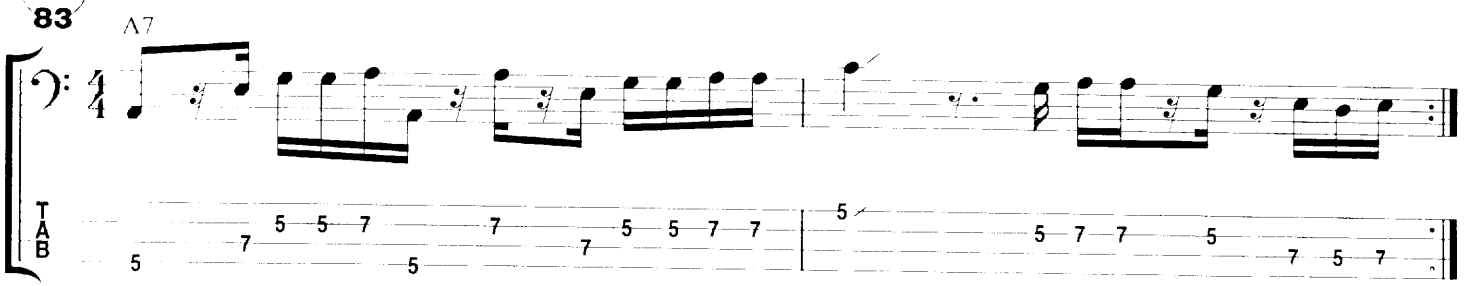
CD 81 Example 80: In the style of Chuck Rainey (more advanced)



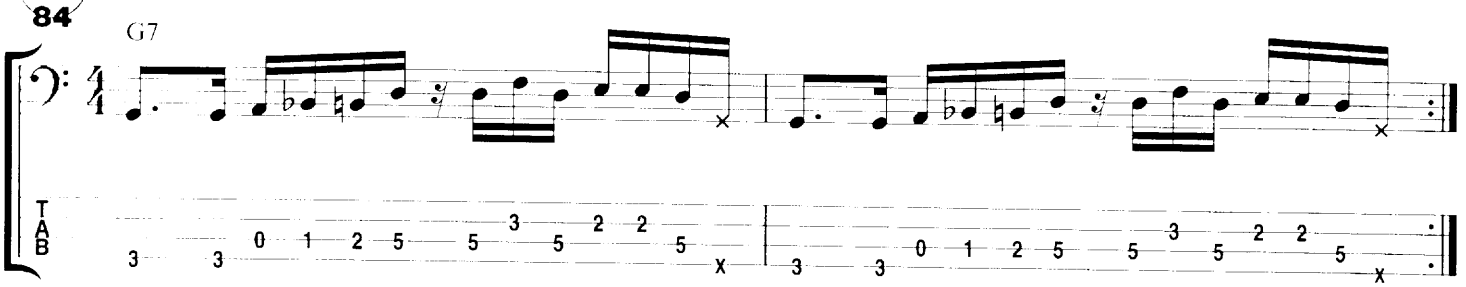
CD 82 Example 81: In the style of Verdine White



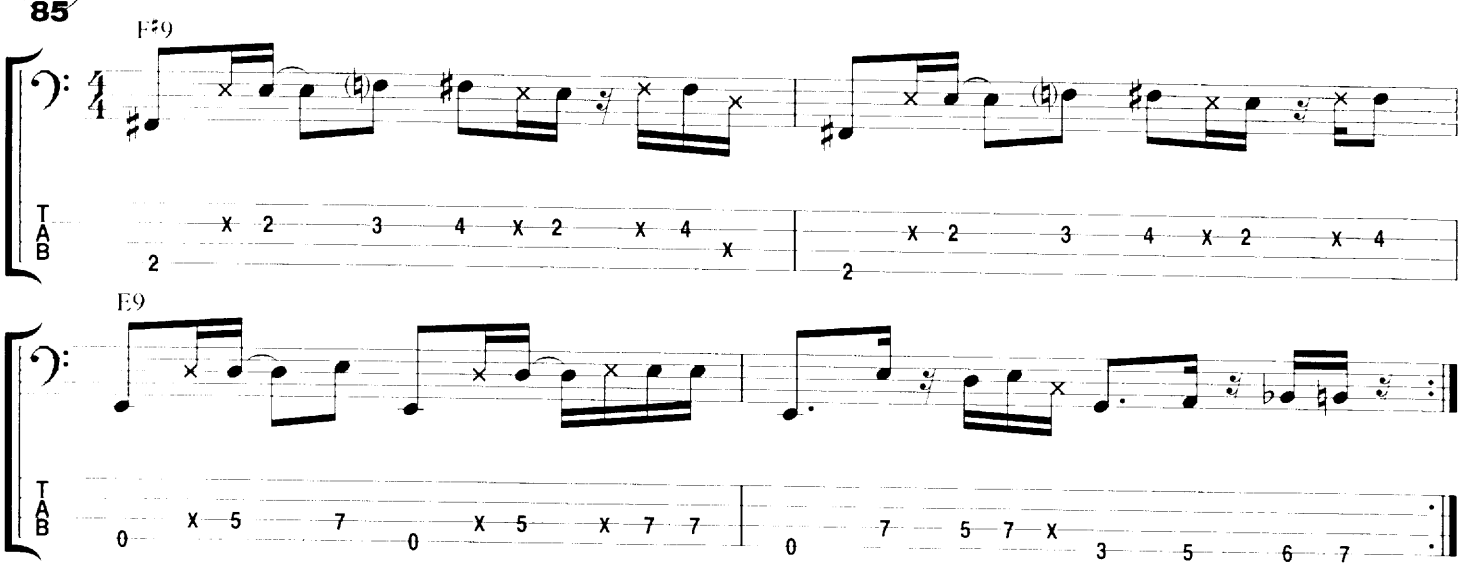
CD 83 Example 82: More in the style of Paul Jackson



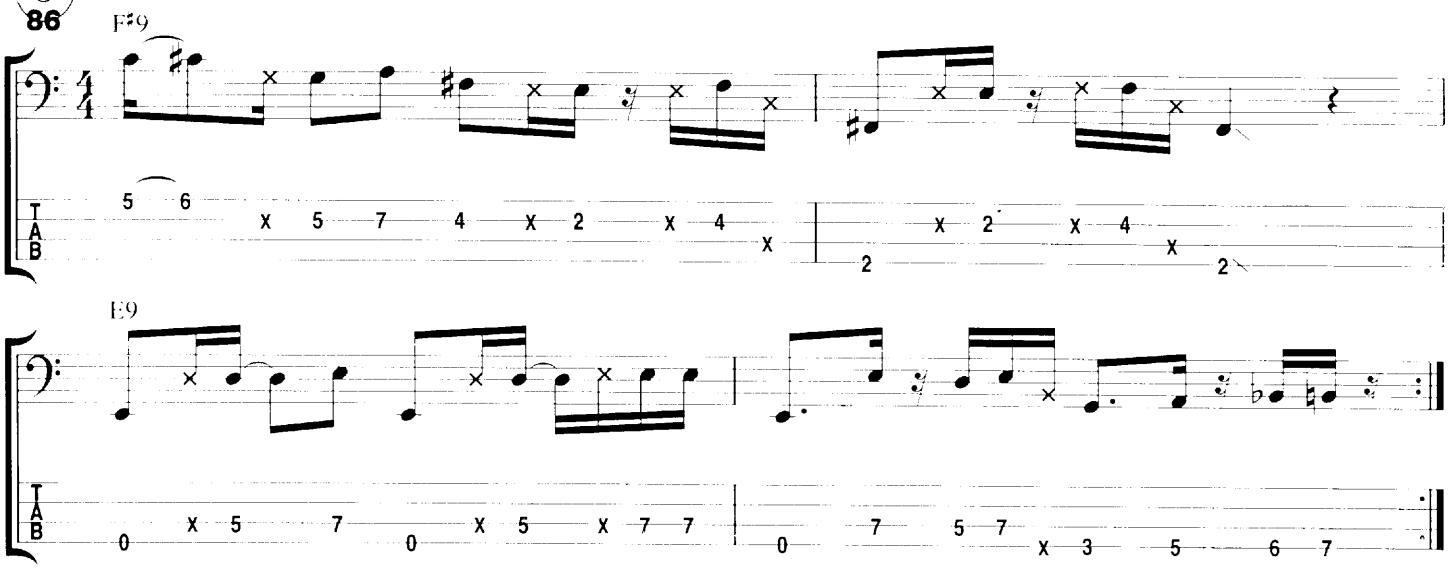
CD 84 Example 83: More in the style of Jaco Pastorius



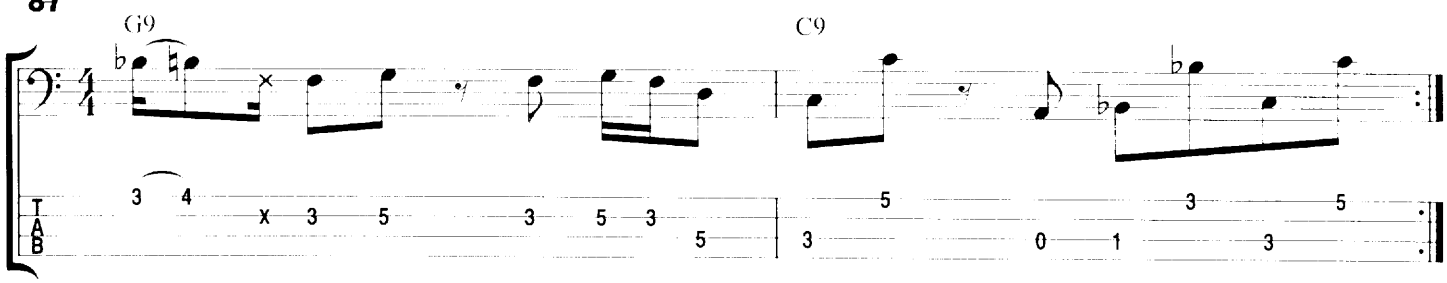
CD 85 Example 84: World music funk/fusion bass line



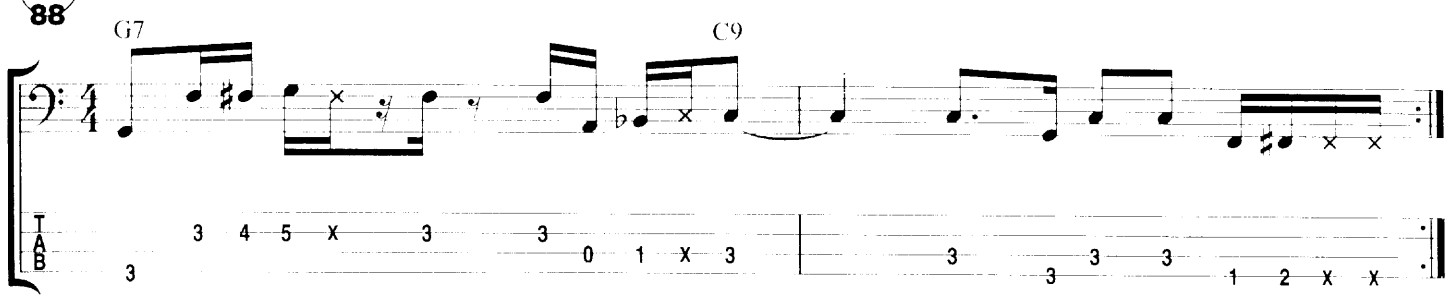
CD 86 Example 85: More advanced world music funk/fusion bass line



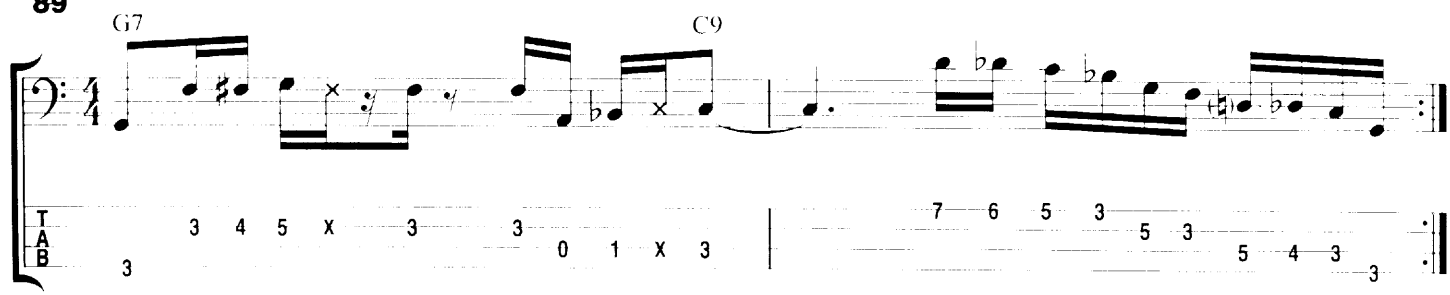
CD 87 Example 86: Disco mania



CD 88 Example 87: More in the style of Paul Jackson

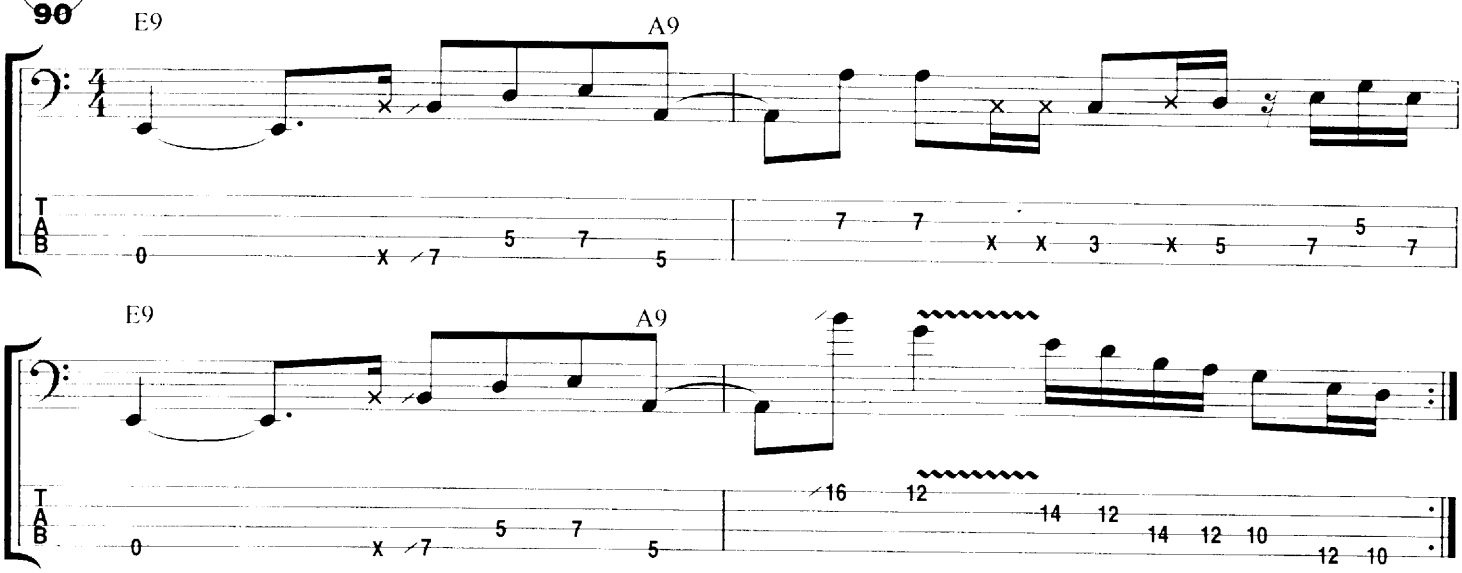


CD 89 Example 88: More advanced variation of previous example



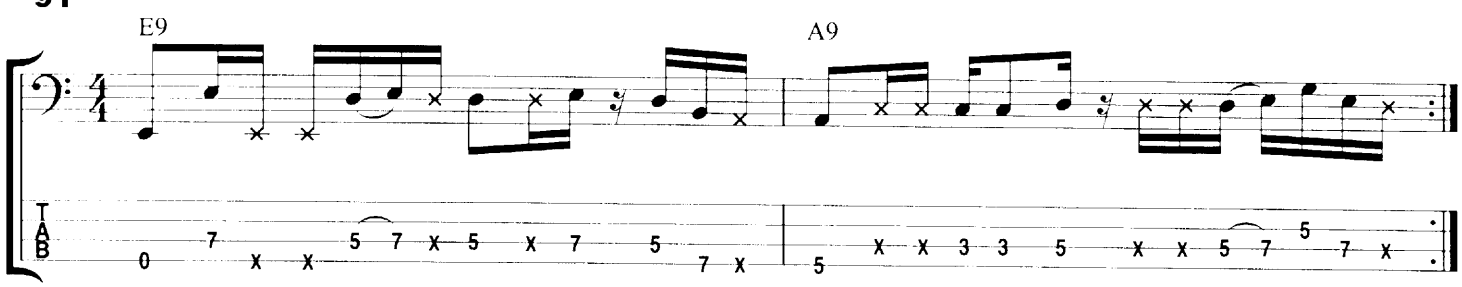
Example 89: In the style of Nathan East

CD 90



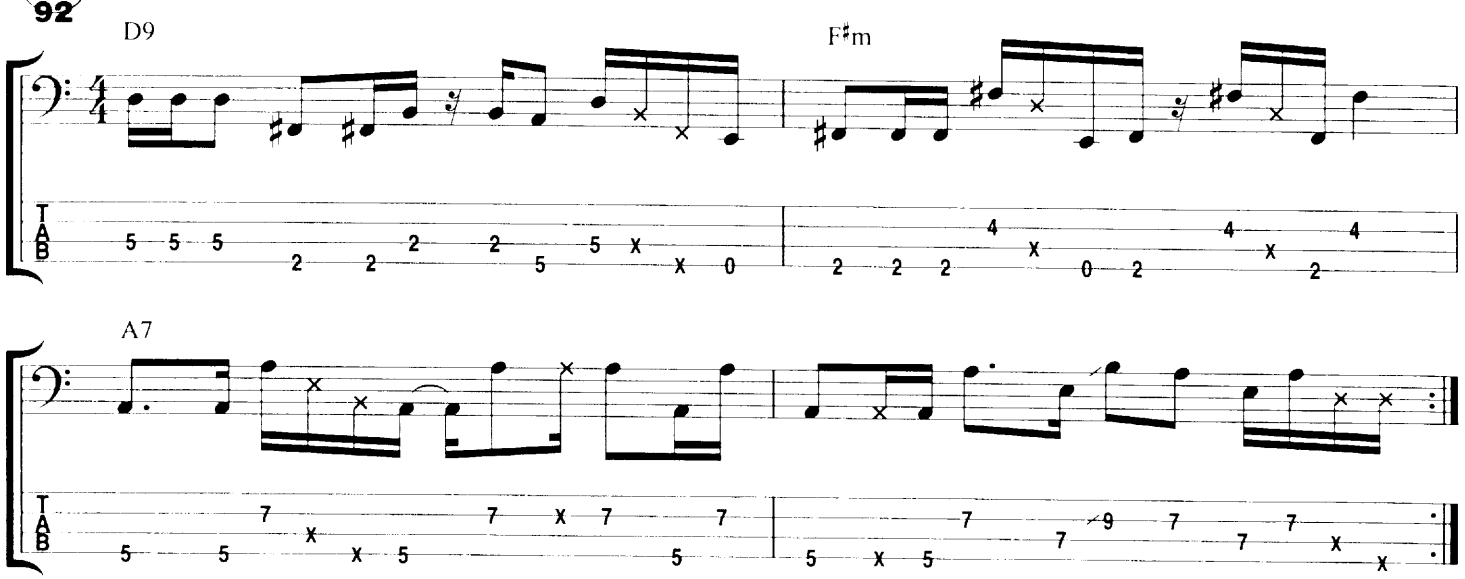
Example 90: More in the style of Chuck Rainey

CD 91



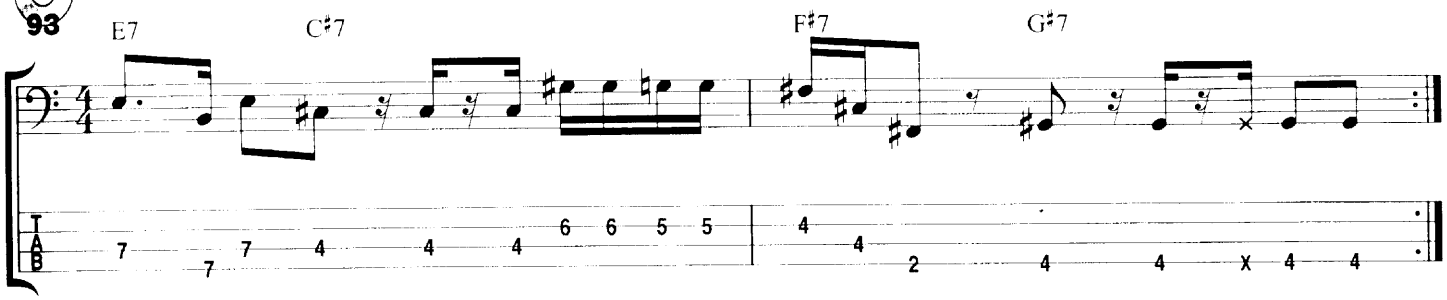
Example 91: Pop/funk/fusion line in the style of Jaco Pastorius

CD 92



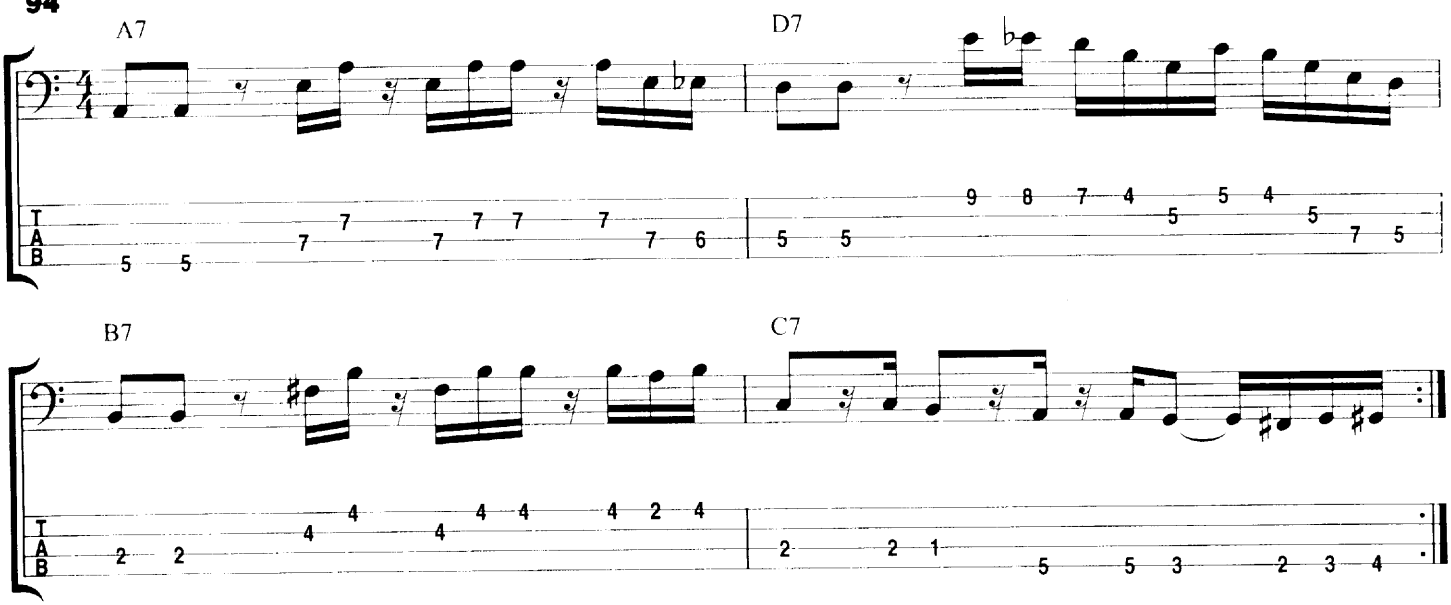
Example 92: Early '70s busy funk line

CD 93



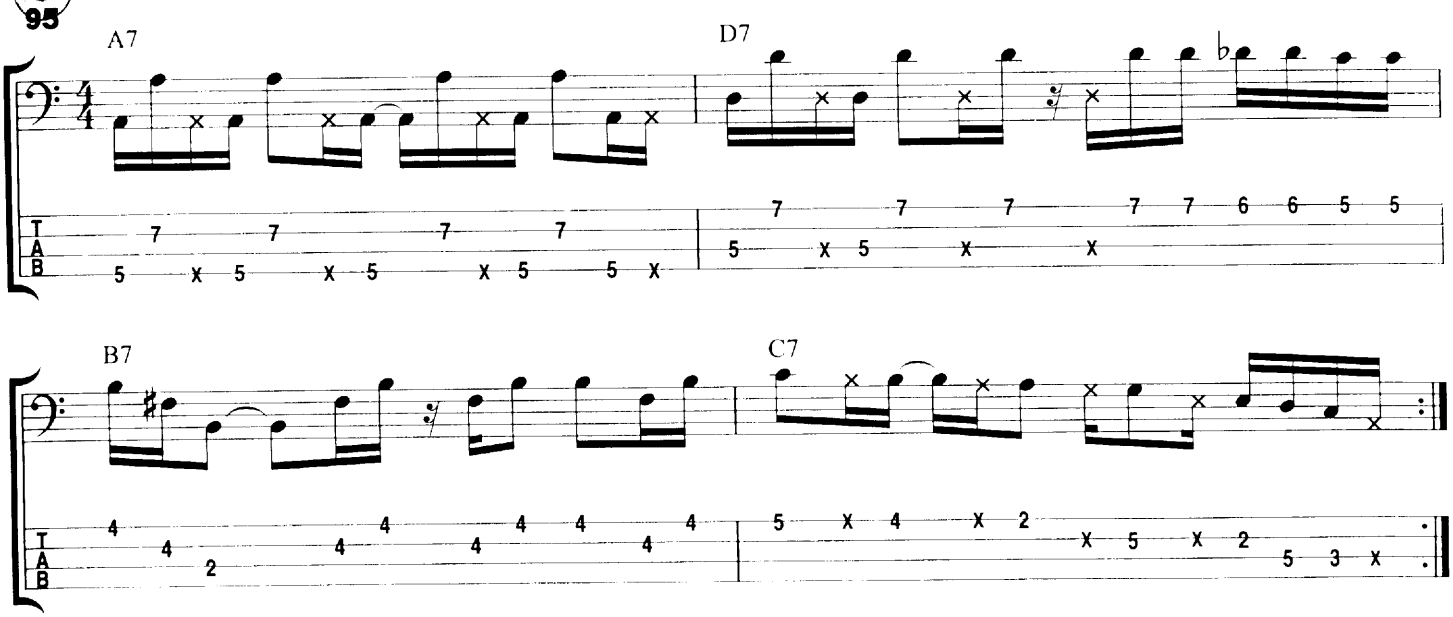
Example 93: Busy funk bass line in the style of James Jamerson

CD 94

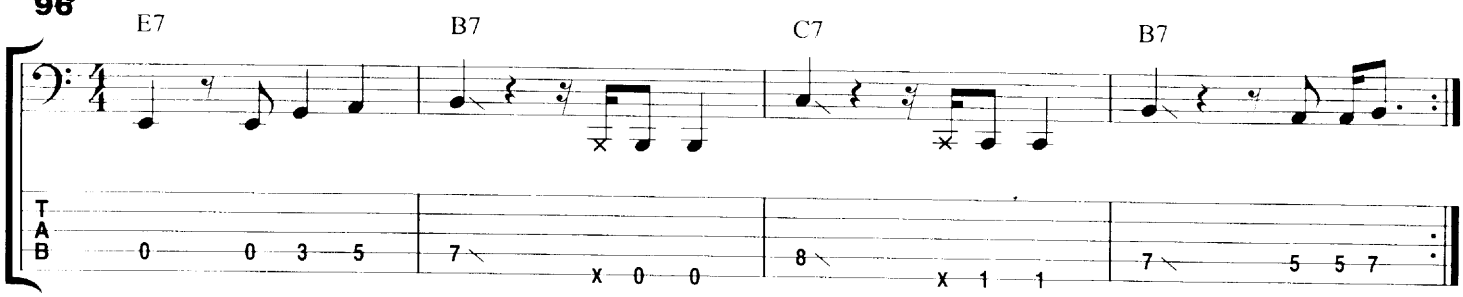


Example 94: Busier funk bass line in the style of James Jamerson

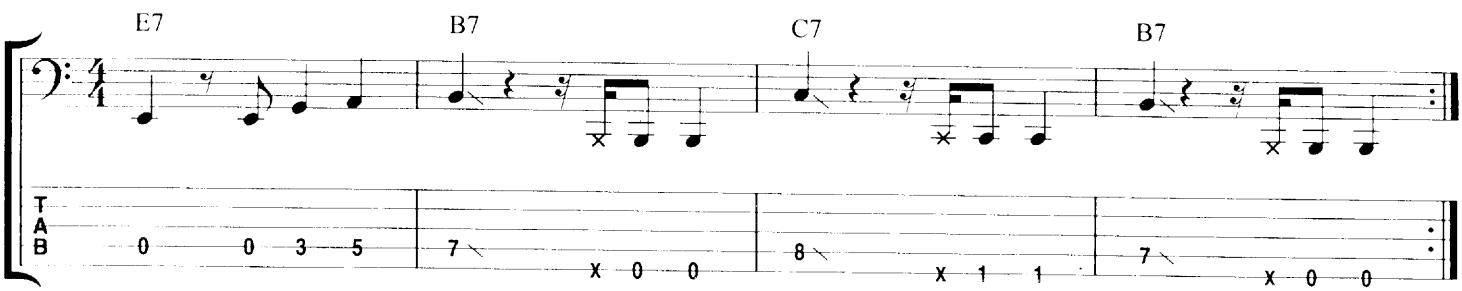
CD 95

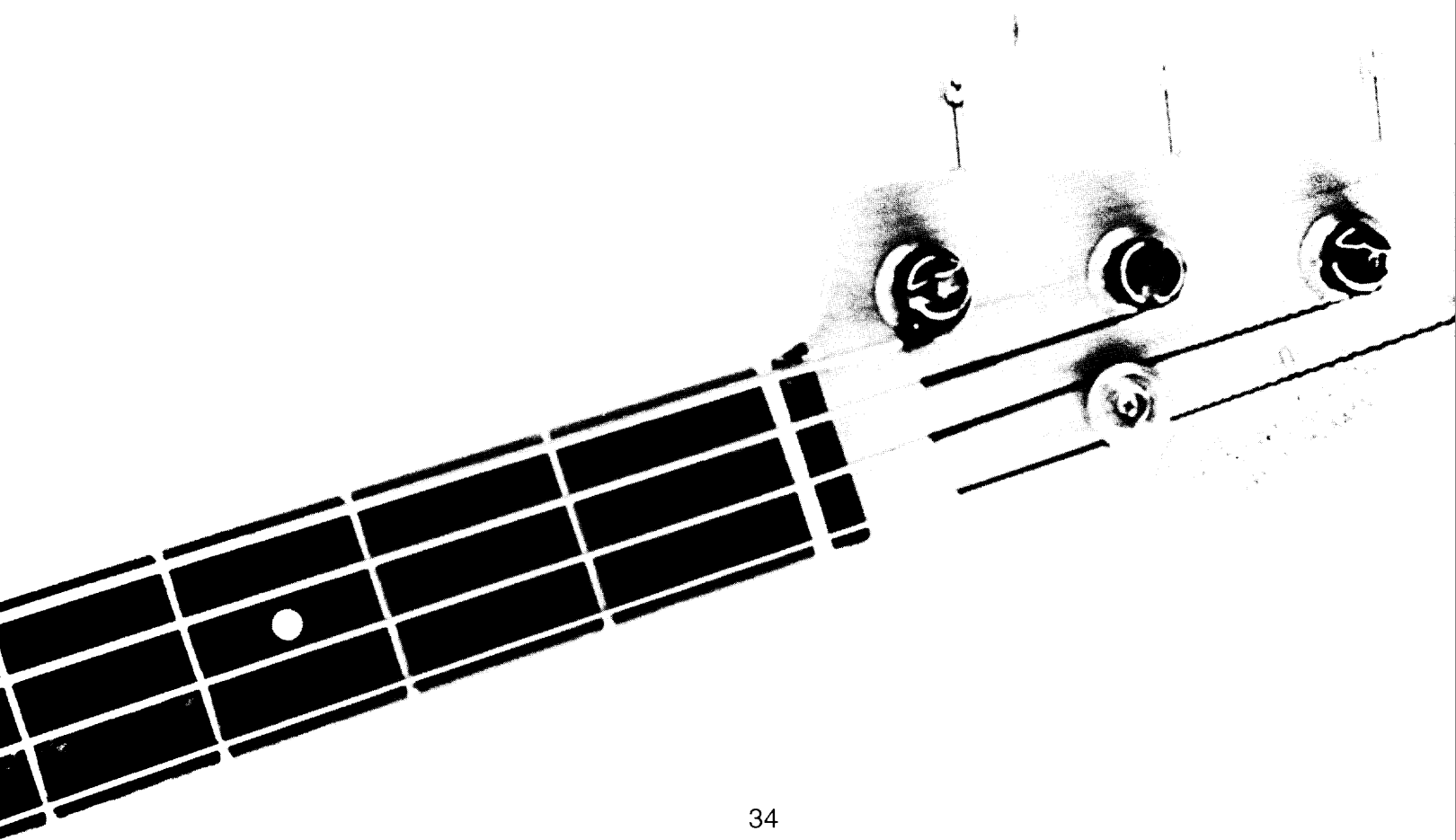


CD 96 Example 95: Sparse but very funky bass (for 5-string bass)

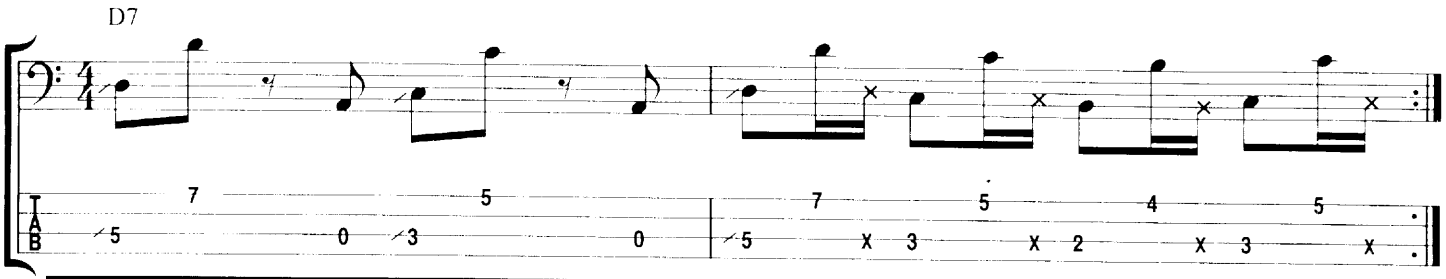


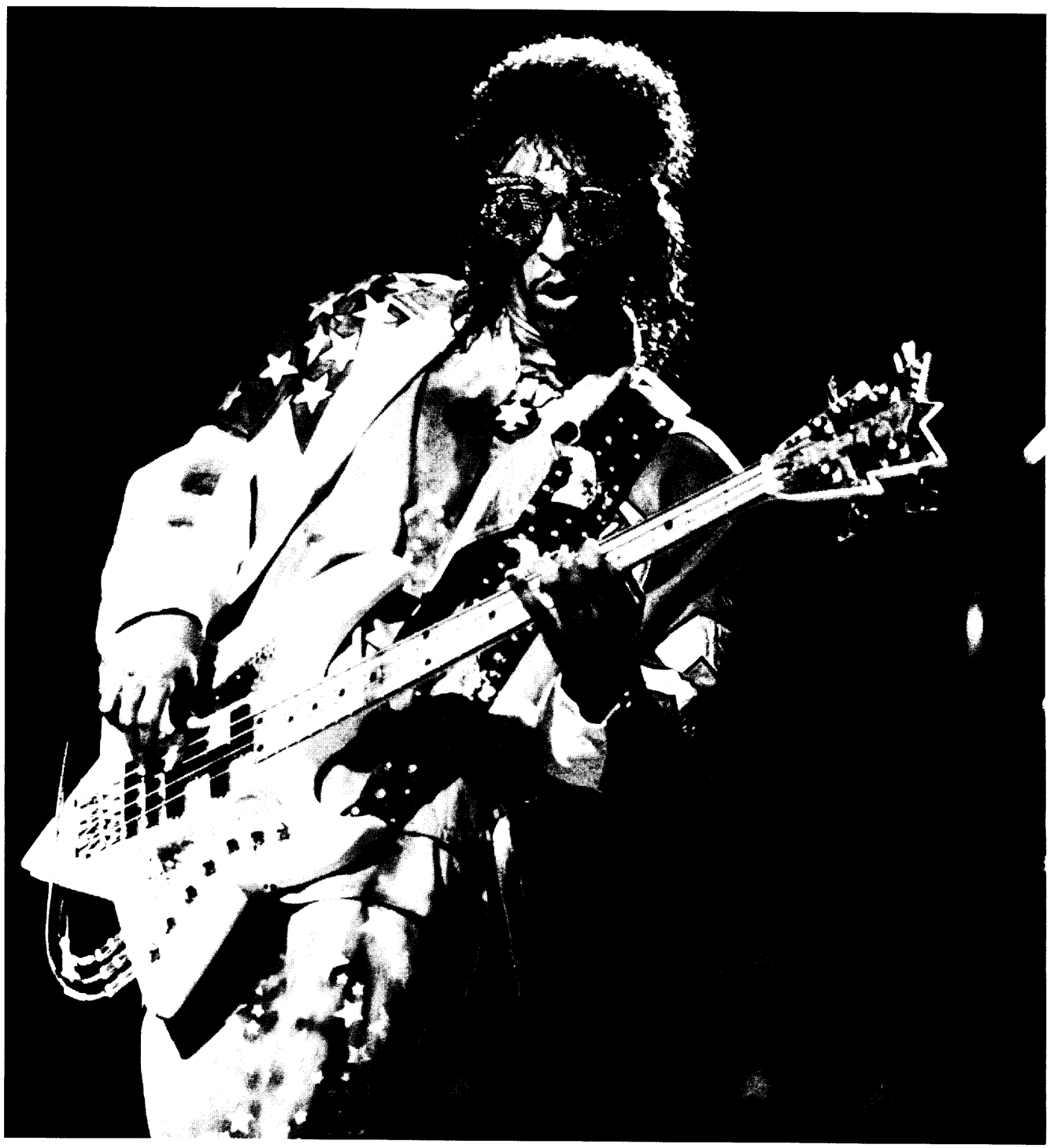
CD 97 Example 96: Variation of previous example





CD 98 Example 97: More disco





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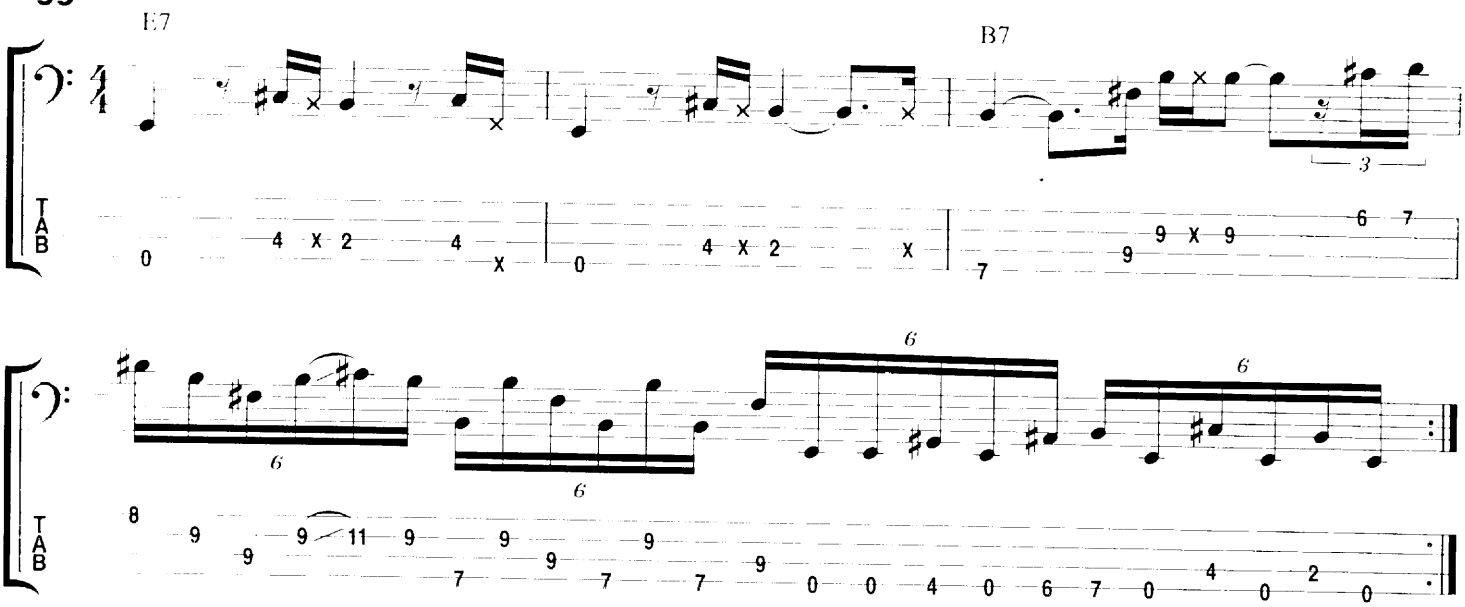
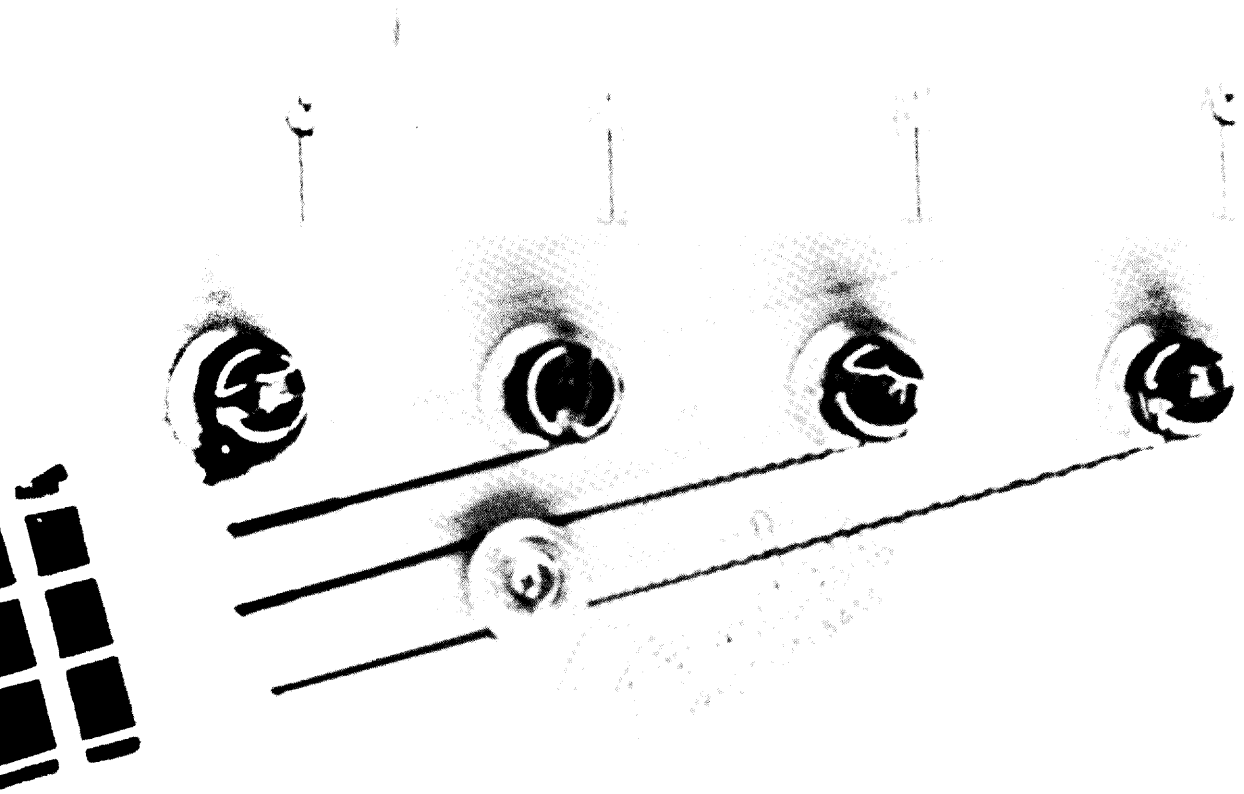
Bootsy Collins

CD 99 Example 98: Funk/blues bass line with 16th-note triplet fill